

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVII., No. 945.

NEW YORK: SATURDAY, FEBRUARY 6, 1897.

PRICE, TEN CENTS.



A TALK WITH PLAYWRIGHT PARKER.



Louis Napoleon Parker, the English playwright, who has come to America in the interest of the plays which he has contracted to provide for Daniel Frohman's Lyceum Theatre Stock company, needs no introduction to the playgoers of the metropolis. The splendid success of that dainty gem of stagecraft, *Rosemary*, written by Mr. Parker in collaboration with Murray Carson, has won for him a place in the heart of everyone in this big city who loves the truest beauty of the drama. A representative of The Mirror found Mr. Parker at his hotel busily working upon the last act of the new comedy which is to follow *The First Gentleman of Europe* at the Lyceum.

"Yes, the new play is nearing completion," said the dramatist, placing before the cheery grate fire a chair for the visitor, "but it has not been written in collaboration, and it is not a Dutch play as I believe, you have been led by the penographers to fancy. To be sure the first act is placed in Holland, but the second shows its characters at Plymouth in England, and the third brings them to old Plymouth Rock in Massachusetts. You may readily see wherein lies the appropriateness of the title, *The Mayflower*. The story is a simple love tale, knowing no claim to historical foundation, mentioning neither Miles Standish, John Alden nor Pocahontas, and attempting only to preserve the atmosphere and to picture, perhaps, the inspiration of the pilgrim Puritans.

"I may say no more of it at present, beyond the assurance that parts have been already allotted to Felix Morris and Mary Manning. Mr. Morris's work in London has been, of course, familiar to me, but of Miss Manning's rare art I know nothing until I saw her here, since her appearances in England had been only in the provinces. She is a charming actress, delicate, refined, thoroughly an artist, and her future must be most brilliant. No, I cannot forecast the fate of *The Mayflower*. One never knows what may happen to the children of one's brain, and the anxiety of a first night constitutes an experience too awful for verbal expression. One may have every confidence in a play, may feel that it must surely succeed, yet when the first night approaches one wishes for some easy death. The final rehearsals are invariably depressing, and the point of a play seems utterly lost as the time nears for its presentation. I had not the faintest conception of the greeting that was in store for *Rosemary*.

"Where was I born? Well, I don't like to talk personalities, but, if you care about it, I came into this world at a little town on the coast of France, and my father was a New Englander, so you may see that I am a child of different languages, qualified to steal plays in varying tongues. You might add, if you choose, that the event just mentioned occurred just forty-four years ago, for some of your estimable newspapers have set me down as having survived quite forty-six long years, and there is no one denying to one the days of one's youth. Play writing I have been at only eight years. I was what is called in England a public schoolmaster (a title of different significance over here) in the fine old town of Sherbourne, whose grand monastic institutions date away back to the time of the good King Alfred. My debut as a playwright was purely accidental. We were a band of amateur actors of the very worst sort, employing a barn for a theatre, and I wrote a play for our own use. A strutting dramatic company that came along, seeing a copy of my production at the town print shop, sagely concluded that it might be good business to present my work, and thereby appeal to local pride. The play, a three-act comedy entitled *A Buried Talent*, proved successful and eventually attracted the attention of Ben Greet, of whom you must have heard. Mr. Greet presented the comedy at a matinee in London, and Mrs. Patrick Campbell, then a comparative stranger to the public but a wonderful actress then as now, played the leading part as only she could play it. Managers at once became anxious about me Parker, and ever since that matinee I have been writing for the stage. Much of leisure enabled me to turn out many plays for provincial performance, and this experience materially assisted the development of my stage technique. Very soon I became deep in it, and removed to London, where some disastrous failures pointed out shallow places, but I've no complaints to register about the whirl of Fortune's wheel.

"All this talk concerning difficulty in reaching managers seems to me ridiculous—at least, such has not been my experience. The manager knows what he wants, and if the right thing is put before him it will be welcomed. I have seen none of the heart-breaking discrimination against playwrights so often described, and I know that, in England at least, when a play is refused there must be something wrong about it. If it has been presented to the proper manager. Of course this statement does not countenance the persons who deliberately offer farce-comedies to the London Lyceum, or their ilk, but those alone who go into the business intelligently and advisedly. And I do not believe in the so-called business in plays, nor in booms in any especial line of dramatic production, the problem play, the romantic play, the religious play, or any other sort. The presumption of 'fashion' is a mistake. The public will go at any time to see a good play, no matter of what kind, and the phenomena that pass as 'booms' are merely the ones of other managers striving to duplicate the lucky find of an enterprising brother.

"How long shall I stop in America? That I cannot say. I hope to remain until *The Mayflower* is presented, but there is much work ahead for my pen—two plays, to be made in collaboration with Murray Carson for Charles Wyndham, and another comedy on my own for

Daniel Frohman—and these may take me away. But I shall find time to improve my first American trip by a sight of Niagara Falls, a sojourn in Boston, where I have kind friends, and a look at John Drew's production of *Rosemary*. While in Boston I shall consult with a publisher who considers printing an American edition of my plays in book form, such an issue being now under way in London. The new anti-plagiarism law, a most excellent measure, renders this step possible, with safety and protection, and some pleasant arrangement no doubt will be made.

"Your theatre? Yes, I've seen several of them, and have been delighted. You are very far ahead of London in the art of playgoing. Your theatres are constructed with a view to permitting the audience to see the plays, whereas the London houses are built to afford chiefly a sight of the audience. Here you enjoy the acting, comfortably walking into the playhouse and easily out again, but in London the thought of seeing a play is a matter for deep consideration, and the actual experience is equivalent to a day's work. Your good people really enjoy the play and seem satisfied to pay for the enjoyment, while in London, excepting three or four of the best theatres, I don't know anyone who pays. And this is rough on the playwright, too, for the dead-end was never known who would praise a play. The other evening I strolled down the Bowery, mighty stories of which locality have reached London, but I did not find it a bad sort of place, although it may be that its rarest features are reserved for visitors from the rural districts.

"The pictures? Ah, this is a portrait of my wife, and these of my two children." The playwright arose and approached the mantel whereupon rested the pictures. "And these," he added, turning to a set of photographs of the American company presenting *Rosemary*, "are my other children. Ancestors? No, indeed, I have none. I simply enjoy life, enjoy every moment that I live, and have had no half-brother escapes. Once, to be sure, I was nearly drowned, but not quite, so it did not count."

And as THE MIRROR man withdrew, Mr. Parker resumed the building of *The Mayflower*.

PERFORMANCE BY EMPIRE STUDENTS.

A comedy-drama in one act, by Amy Wellington. Produced Jan. 28.

A LESSON IN FENCING.

Mons. Jules Rubace	Richard Brinson
Marie Bonaparte	Lillian Crawford
Jean Bonaparte	Morton Chapman
Robert Steele	William H. Workman
George Edward Tupperingham	B. S. Cutler
A Priest	Frank McGlynn
Freddy Jones	Agnes Lawton
Alfie	Wesley Chubb
Maudie Stuart	Marie More

Followed by an act of an opera by Sigmond Alexander and Sigmond Herzig.

THE QUEEN OF FRANCE.

Victor	Nicholas Sebastian
M. Le Maire	Charles L. Peckham
Gingiere	Lewie Shaw
Grindel	Frank McGlynn
Jean	J. A. Mason
Jacot	John Lennon
Heloise	Orpha Worden
Madelon	Winifred Sullivan
Bathilde	Grace Van Syckel

The students of the Empire Theatre Dramatic and Operatic School gave their second exhibition matinee in the theatre last Thursday before a large audience. The programme included a one-act play and an act of a new light opera. The play, *A Lesson in Fencing*, by Amy Wellington, was a strangely improbable affair which recited the story of an old French fencing-master, Rubace, whose granddaughter, Marie, had been betrayed by one of his pupils, George Vinton. Learning the facts from Marie's true lover, Robert Steele, Rubace takes advantage of a fencing lesson to make Vinton promise, at sword's point, to marry Marie, but at this point Robert and the young woman appear to announce that they have just been wedded. Rubace, in mock courtesy, bows Vinton out of the room and the curtain falls upon a tranquil household. There were introduced five other characters inimical to the story. Lillian Crawford as Marie and Morton Chapman as a blind boy played with much dramatic strength and with true feeling.

The first act of *The Queen of France*, an opera, libretto by Sigmond Alexander, music by Sigmond Herzig, proved more entertaining, and exploited an idea excellently adapted to comic opera purposes. The scene is a village on the French frontier at the time of the Revolution. News of the downfall of the nobility is brought to the slumbering hamlet by a young Republican, Gringolre, who reports that the occupying queen may pass their way in her flight to Austria. Heloise, an actress, appears at the village gates and is captured as the Queen, her luggage being found to contain royal robes and jeweled tiaras. The arrest of the supposed queen brings to an end the first act. With brighter lines, more dialogue, and music of a clearer cut, *The Queen of France* holds decided possibilities as a comic opera. Frank McGlynn, Lewie Shaw, Nicholas Sebastian, Orpha Worden, and Winifred Sullivan sang acceptably and acted with spirit. The chorus, recruited from the students of the dramatic branch, was for the most part picturesque and graceful, if not tuneful.

SCENIC PAINTERS ENTERTAIN.

The first "Sting (v) Social of the Protective Alliance of Scenic Painters" was given at their rooms in West Twenty-third Street, last Wednesday evening. The cozy quarters were characteristically decorated, there was no end of good cheer, sociability and genial hospitality, along with a pleasant entertainment and unlimited refreshment. Profitably painted menu cards, the artistic work of members, were distributed, and the small hours were well under way before the highly enjoyable festivities came to a close. Among those in the rooms were President Seymour D. Parker, George W. Dayton, Sr., Joseph De La Harpe, John A. Merry, Elmer E. Swart, James Fox, Frank Pierson, Harry Byrne, David W. Well, Charles Bloomquist, Moses E. Bloom, August G. Volk, John J. Quinn, W. Croable Gill, Secretary Higgins, of Local No. 1, and Walking Delegates Kelly and Cunningham.

HAL REID'S QUICK MAKE-UP.

Hal Reid, author of *Human Hearts*, wherever this play has been booked this season in a State capital, has impersonated the Governor of the State. In Des Moines, Ia., the company arrived late, and Mr. Reid had no time to see Governor Drake and had abandoned his idea when the Governor was pointed out in a lower box. After the first act Mr. Reid was introduced to Governor Drake, who consented to the impersonation himself, and, as Mr. Reid had no photograph, the Governor went to the dressing-room and stood beside the actor while Mr. Reid made up for him, and when the "Governor's scene" came no one seemed to enjoy the affair more than Governor Drake.

FOREST FLOOD.

One of the latest recruits to the vaudeville stage is Forest Flood, whose portrait appears on the front page of this issue. Mr. Flood was born at Fulton, Mo., in 1873, spending the first few years of his childhood at Jefferson City. In the same State, during his father's term of office as State Senator. At the age of five he went with his parents to Denver, Col., shortly before his father died. He received his early education at Denver, and at the age of sixteen began a college course at the S. W. P. U., Clarksville, Tenn.

Following the advice of friends, Mr. Flood then commenced the study of law at his native place. While thus engaged the young man became interested in amateur theatricals. Discovering that the work of the stage was more to his liking and talents, he decided to follow the profession as his life work. Much to the surprise of his numerous friends, he betook himself to the great centre of dramatic art, New York, and immediately began work under the direction of Franklin Sargent, being in this way brought to the notice of Daniel Frohman.

Mr. Flood made his first New York appearance at the Empire Theatre in *The City of Pleasure*, for which he was engaged by Daniel Frohman. After the closing of this ill-fated drama he was placed at once with Olga Netherland for the rest of the season, playing *Bonville* in *Romeo and Juliet*, and *Remando* in *Carman*, and receiving from the press of New York and other cities complimentary mention for his portrayal of these well-known characters.

This season Mr. Flood is with the charming comedienne, Lillian Burkhardt Dickson, playing the part in *Dropping a Hint* left vacant by Charles Dickson on account of his engagement with *The Girl from Paris*. They constitute one of the strongest attractions now on the vaudeville boards, and will appear next week, Feb. 8, at Proctor's Twenty-third Street Theatre, in this city.

TO THE THEATRE ON A ROPE.

In some of the cities and towns in the vicinity of the northern boundary of the country the trip to the theatre on a Winter night is sometimes like an expedition to the North Pole. The unfortunate players are forced to burrow through great drifts of snow, and face stinging blasts and howling winds that threaten to pick them up bodily and waft them into space.

Nellie McHenry and her company know all about this peculiarity of the northern towns from grim personal experience. They were in Oswego last week, and when they started for the theatre they saw high snow banks looming up on every side, and felt the sting of driving snow upon their cheeks and in their eyes. The air was so laden with the snow that it had the effect of a heavy fog. It is very easy to become bewildered and lose the way under these conditions; therefore the wise inn keeper suggested a rope. The idea was adopted; each member of the company became a knot on the line, so to speak, and they plodded to the theatre like a lot of Alpine climbers.

WHO WANTS A BOY?

When Harry Clay Maney was playing *A Boy Wanted* at the Star Theatre in this city the huge sign in front of the house bearing the words, *A Boy Wanted*, filled the breasts of a great many ambitious small boys with hope. A number of them would turn up at the theatre every day, each clamorous for the job and sure he was just the boy for it. They were inclined to think they were being guyed when told that *A Boy Wanted* was merely the name of the play.

In addition to the New York boys looking for the position one has come to light in Troy. His letter to Mr. Maney is as follows:

TROY, N. Y., Jan. 24, 1897.
DEAR SIR—I see your advertisement in the *DRAMATIC MIRROR* for a boy wanted but it does not say for what purpose. I would like to go out with a show. I was the Blue Bird Show last season. I was going to be a Privilege of song books. I am an experienced hand. I would like to go out cheap as I can't do anything present. Please let me as soon as possible. I remain
Yours
J. ROSENTHAL.

VALUABLE ADVANCE MAN AT LARGE.

Louis Egan, desiring that the profession should not miss information most valuable, forwards the following which came to him in reply to an advertisement for an advance agent:

DIN SIR—I see you wanted Agent. Please I will give you anything from 1 to 3 light or 3 weeks stands I can give anywhere from 600 population in any Town or City or part of State New York, Pennsylvania, Ohio, Michigan, Illinois, Indiana, Missouri, Iowa, Wisconsin and others I would time about 3 Weeks please. With are you go to play have you Letter Heads and order paper I will go for 10 Dollars and see and send Railroad express. I book and see to Hotels and Express bags and see to din. Town is bill all right please let me as soon as I wish about 10 Dollars to take out pay all expenses for 3 Week or 3. Have you bill trunk.
please let me as soon as you wish with you think.

E. J. HENLEY RELEASED.

As was told in last week's *MIRROR*, the first performance of Margaret Mather's *Cymbeline* revival at Wallack's Theatre, announced for Jan. 25, was postponed at the last moment, owing to the arrest of E. J. Henley at the instance of Mrs. Hoffman-Martin. In a police court last Tuesday morning, a magistrate discovered that the warrant for Mr. Henley had been issued under a misapprehension, and the exhibition of the actor's contract to appear in a play promoted by Mrs. Martin developed the fact that, if any breach of agreement had occurred, it had been committed by the lady herself. Mr. Henley was promptly discharged by the magistrate, who explained to a reporter that he had never before heard of E. J. Henley.

DATES AHEAD AT THE CASINO.

Lillian Russell's present engagement at the Casino will close on Feb. 27, and there will follow, on March 2, an adaptation by J. Cheever Goodwin of Louis Varney's comic opera, *La Falote*, recently successful in Paris. Cowdery and Duff will produce this work. After *La Falote*, Jefferson De Angeli will be seen in a new comic opera by Stange and Edwards, which is expected to run until the annual review is ready.

VICTORIEN SARDOU'S NEW PLAY.

Rehearsals began yesterday for Charles Frohman's production of Victorien Sardou's new play, *Spiritualism*, which will be first presented at the Knickerbocker Theatre, on Feb. 22, one week before its Parisian appearance. The cast will include Maurice Barrymore, J. H. Gilmour, Nelson Wheatcroft, William Owen, Fritz Williams, Charles Harbury, Milton Lipman, George W. Howard, Virginia Harned, Olive Oliver, Margaret Robinson, Jane Harwar, and Blanche Burton.

Wire Denison Opera House, Texas. Good open time. First class attractions only.

GOSSIP OF THE TOWN.

Engel Summer has opened in the leading role with *My Wife's Friend*.

Rose Tiffany left Rosabel Morrison's company last week.

George Edeson and Marie Valieu have left the Salt Lake City Stock company. Frank Hatch has replaced Mr. Edeson.

Louise Montrose has succeeded Dorothy Kent in Myles Aaron.

Harry S. Hadfield closed his engagement as leading man with J. E. Brennan's company in Halifax, Nova Scotia, on Jan. 23 and was immediately engaged for the Halifax Stock company.

Leboran, the hypnotist, will produce his play, *Under the Spell*, at the East End Theatre, Pittsburgh, Pa., next week.

The Windsor Theatre in the Bowery, now dedicated to Jewish performances, was closed last week because of trouble between players and management over certain contemplated benefit performances.

George Tolliver, a negro who impersonates an Arab in *Streight from the Heart* at the Academy of Music, fell from a horse on the stage last Wednesday evening, breaking his collar-bone.

Leonard Greene has retired from the James Young company.

Helen Tracy, late leading lady of John Dillon's company, has joined Emily Bancker for the rest of the season.

John W. World, lately playing *Groupe* in Tompkins's Black Crook, has joined Town Topics to play *Willie Knot*.

Nestor Lennon is soon to appear in a new play under the management of W. M. Wilkinson.

Marie de Campi has been engaged for the part of Prince Charlie in *Eddie Foy's Off the Earth*, joining the organization at Galveston, Tex., last week.

Jay Wilson, late with Roaring Dick & Co., is appearing in W. A. Brady's new production at the American Theatre.

The first American presentation of Massenet's opera, *Le Cid*, is scheduled at the Metropolitan Opera House.

Paul Lawrence Dunbar, the young negro poet, will go to London in the Spring.

John W. Hamilton recently slipped on the ice and fractured a leg, compelling confinement to his residence in this city.

Flower Moyne, it is stated, will be produced under contract by Miner and Brooks this season, \$2,000 having been paid by the firm for an option on the play.

Lilla Vane will return to the stage in *My Friend from India* at Hoyt's Theatre, Feb. 22.

Rich and Harris have engaged for their stock farce-comedy company John C. Rice, Joseph M. Sparks, Jacques Kruger, George W. Barnum, Ada Lewis, Sally Cohen, Kathleen Warren, Margery Teal, and Mabel Powers.

Manager Charles E. Creed, of Hartwell's Comedians, denies that his company is playing *M'Illes* or any other copyrighted drama.

The Columbia College Glee Club attended the performance of *Heartsease* last Monday night.

A divorce has been granted at Chicago separating Andrew R. Jennings and Grace Jennings (Grace Vaughn).

Oscar P. Simon, of the Simon Comedy company, was taken ill with pneumonia at Augusta, Ga., recently. Joe Kerr replaced him in the cast.

Charlotte Denne, who plays the Wicked Queen in *Superba*, is ill in Washington, but will soon be able to rejoin the company.

W. E. Burgess, dramatic editor of the *Montreal Herald*, writes to state he is constantly receiving letters addressed to "Mr. Honan, dramatic editor." No one of this name is connected with the *Herald*.

Lorraine Armour, understudy for the prima donna role in *Rob Roy*, sang the part at Philadelphia, Pa., last Thursday with decided success.

Professor Hauser, hypnotist, gave an entertainment to the members of Forest City Council, Royal Arcanum, and their friends at the council parlors at Ithaca, N. Y., on the evening of Jan. 21.

Amelia Bingham captured first place in the *Evening World's* ballot for "Queen of the American Stage," decided last week, polling 9,119 votes.

Mrs. Walter Verona has been left in destitute circumstances by the death of her husband, who succumbed to consumption on Jan. 11 in Denver, Col. Mrs. Verona has been unable to earn money for herself because of the necessity of tending her little daughter, Mercedes, who has been ill with diphtheria. Her address is Cincinnati, General Delivery.

Edna Ewen, who is playing Marlon Hayate in Donnelly and Glard's *My Friend from India* company, is a daughter of the late Mary Taylor, who was a public favorite in the days of the old Olympic Theatre. Miss Ewen has recently made her debut on the stage, but has already shown that she has inherited dramatic ability.

Olga Brandon, of E. S. Willard's company, averted what might have been a serious accident while *The Rogue's Comedy* was being played in Baltimore by carrying a blazing lamp from the stage to the wings.

Charles L. Alsworth, the boy orator, will open on Feb. 1 his second tour, giving his lecture, "Crime and the Criminal."

Louis S. Goulland has resigned the management of William Barry's play, *The Rising Generation*, and is now at liberty and resting at his home in Auburn, N. Y. He feels he has earned a vacation, for he has worked in the interests of Barry and Fay continuously for eleven years.

One of the youngest actresses on the stage is Gladys Greene, who has made a hit as Nellie Berry in *Shore Acres*. The lady is four years old.

Vivian Townsend, of *A Milk White Flag*, was taken ill at Washington early last month and was left by the company at Philadelphia, Jan. 24, in a physician's care.

John T. Sullivan has been engaged to replace Nelson Wheatcroft in *Heartsease*. Mr. Wheatcroft being secured for *Spiritualism*, Sardou's new play.

Owen Ferres, of the American Theatrical Exchange, says he has received a family tree whereby he can trace his ancestry back to the time of the Crusades. At the Revocation of the Edict of Nantes, in 1685, Daniel Ferres with his wife and children fled from France to the Palestine. Madame Ferres, with her children and grandchildren, emigrated from Switzerland to America, and arrived in New York, Dec. 31, 1708. From this humble Huguenot colony there has sprung a people numbering to-day many thousands of well-to-do, self-reliant citizens, living in all parts of the United States. Owen Ferres, however, is the only one of the family in the theatrical profession.

SCENES FROM CURRENT PLAYS.



MARGARET MATHER.

E. J. HENLEY.

WALLACK'S THEATRE. CYMBELINE. ACT II. SCENE II: IMOGEN'S BED-CHAMBER.

IACHIMO: "I have enough. To the trunk again, and shut the spring of it."

SOME SERIOUS OBSERVATIONS.

I saw John Hare in Caste on the night of his first appearance in that play at the Knickerbocker Theatre. It was one of the most pathetic comedies I ever witnessed.

There sat a most fashionable and apparently cultured New York audience with a chill. I feel sure that they all went out after the show and had whiskey and quinine. The exquisitely delicate and artistic performance given by the star fell flat as the proverbial flounder. All the well-dressed men and women yawned and waited for something to happen.

New York is very old this Winter. The Soely dinner has advanced us all ten or twenty years in experience, and we are too blasé for Caste. It will have to be rewritten. Have D'Alroy make love to Polly on the quiet and Mrs. D. wear lower cut gowns and smoke a cigarette with the Major, and keep the blessed baby off the stage altogether, and we may tolerate Caste; but after our Lady Windermere and Mrs. Tanqueray, Esther is like bread and milk—or worse than that, bread and cheese—compared to a diet of champagne and devilled oysters.

I firmly believe that Oscar Hammerstein has been hoodwinked. I don't know whether it was Yvette Guilbert or Camille D'Arville who did the deed, but it is quite certain that he is having more law suits, judgments and things than fall to the lot of the average sinner. When I see him now I always cross to the other side of the street, and turn round three times to take the voodoo off. If he were an Indian chief he would be called Man of Many Law Suits.

What under the sun will the Chicago girls do now that that awful theatre hat law has been passed? It means a lot more of expense for hair-dressing bills, and I think prices ought to be lowered if girls are expected to leave their hats at the mercy of some old thing who will just try them all on, and perhaps—awful thought—wear them for a couple of hours while the play is going on. One thing I'm quite sure of. New Yorkers are too gallant to ever pass such a horrid law. And that is not the only way in which we get ahead of the Chicago girls with both feet, so to speak.

I want to suggest a souvenir for the hundred and seventh matinee performance of Secret Service. Give every woman in the house a pattern—a paper pattern I mean—of that wholly irresistible gown that Odette Tyler wears. It is the prettiest, simplest, most exquisite thing that I have seen in a long, long while. And I want it, Ma Honey, Yes I do!

Have you seen the Matinee Boy? Hush! He's mine. I saw him first! He's too altogether sweet to love, and he always sits four rows back in the orchestra with a crook handled cane clamped tightly in his gray-gloved hands. He has pink cheeks and a cherubic smile, and combs his hair like Henry Miller. And don't say a word! He eats candies out of some concealed pocket in his waistcoat. He's the newest thing out.

Poor Madame Melba, whom all we girls adore, is the very latest artiste to be singled out for the attacks of the press and the journalistic hangers-on who are always trying to make capital out of Rialto rumors which in most cases are the veriest gossip. That Melba was really ill there isn't the shadow of a doubt. That "jealousy" or "pique" or any thing of the sort caused her departure is not true. It has all been manufactured by the various dramatic editors who find news

lacking so often that they must manufacture their "stories" out of whole cloth.

I am so glad to know that many of the women of the stage have adopted the rainy day costume instead of trailing through mud and slush on stormy days. Of course it is true that the short skirts do look manish and are not a bit pretty, but there is nothing beautiful in carrying a few pounds of mud around on the hem of one's dress. There is nothing feminine in a bedraggled skirt and boots coated with mud from the constant friction of soiled petticoats. No, girls, it's all a mistake, and despite the entreaties of friends, the threats of relatives and a decided tendency to euphemism about the extremities, one of the first persons to start out next week in the interests of dress reform will be

THE MATINEE GIRL.

"O, REFORM IT ALTOGETHER."

I was walking t'other day with a charming woman, when suddenly plucking up her petticoats, she said in plaintive accents, "I wish men would not leave their lungs on the sidewalk!"

And I am quite sure there is not a woman in the land who does not echo that wish.

It is all very fine for the men to raise an outcry against the large hats the women wear; but I wonder how loudly they would cry out if the hems of their pantlegs were so arranged by fashion that they would unavoidably gather up what the hems of our gowns and petticoats are forced to accept.

And I feel sure that I voice the wish of women generally when I call aloud to the men, "O, reform it altogether."

It is not only in the streets that women are subjected to the many unpleasant consequences which are the outgrowth of the unclean splitting habit, and actresses, during their working hours, are its special victims.

I think I am safe when I say that out of every hundred men employed in an about theatre, exclusive of the actors and musicians, eighty per cent. chew tobacco. Stage hands are universally tobacco chewers. During the hurry and excitement of changing scenes there falls from the lips of these men a rain of tobacco juice upon the stage; no light, intermittent shower, mind you, but a good, steady downpour.

Then, the scene being ready, out from her dressing-room comes the actress, clad in the expensive silk and satin robes demanded alike by managers, press, public and her own pride and vanity; there is no time to protest, even if such protesting were likely to be of any avail!—no time to make an effort to secure the removal of the offensive pools lying in her path. She hears her cue, she makes her entry, and as she moves upon the stage she sweeps up with the train of her expensive gown the filthy deposits left in her path by the scene-shifter.

At rare intervals a huge and unsightly cuspidor is provided for the use of the "stage-hands," but it is generally placed in some inaccessible corner that renders it useless; and when it is not so placed in retreat, every one wishes it had been, for a glance at it puts one at instant variance with one's internal arrangements.

I met one of this sort only a few weeks ago in a popular theatre in a large city. I encountered it on the stage in distressing proximity to my dressing-room door. As soon as I recovered from the shock its appearance gave me I turned to a man who was attached to the theatre and asked him to remove it. He looked at me for some moments in speechless astonishment and then said: "W—why! that can't be moved; it's been there seventeen years!"

It looked the part.

I would like to make one or two suggestions

looking towards the amelioration, at least, of this pernicious practice of reckless spit fullness. Could there not be placed in all large buildings, whether theatres, churches, and business houses of all sorts, cuspidors built on the plan of the stationary washstands, say on a fountain model, and raised about a foot from the floor, with a small stream of water continually passing through them, cleansing them, and keeping them always slightly?

The expense of these cuspidors certainly would not be very great, and the advantage in decency, health, cleanliness and comfort would be incalculable.

And pending the time when we shall reach a state of civilization which will bring in its train some such arrangement as this, suppose the men decide not to spit "permiscus," as it were. If in the street, let them step to the curb and spit where the horses will be obliged to encounter it. They will not mind it as much as we women do, they are so used to ill-usage, poor things! If the men would make this concession the women might not feel called upon to retire under such large hats and blush for the men's unclean habit of spitting.

ROSE EYTINGE.

BLACK TOM AND THE PROP. STOVE.

Everyone who has played in or been connected with the Fifth Avenue Theatre knows "Black Tom," the stage cat. Tom is a well-known character, possessing almost human intelligence.

Claude Hagen, the stage machinist, has leased the large carpenter shop adjoining the Fifth Avenue stage, and Walter Burridge and Ernest Albert occupy the adjoining paint frames. Those gentlemen got up the scenes and properties for Milton Nobles' farce, Bilgeville Junction. Among the props is a big coal stove, such as may be seen at almost any country railway junction. Hagen built the stove, and both Burridge and Albert put in some fine touches coloring it up. The prop stove was lowered to the carpenter shop and stood in the centre of the room. Presently Tom sauntered in from the stage. He rubbed himself against Hagen's legs a few times, then suddenly spied the stove. He looked at it for a moment, then deliberately curled himself up on the floor beside it. Hagen called to Burridge and Albert, who, from their positions on the frame, could take in the situation.

Tom laid still, with his eyes closed for two or three minutes. Then he got up, walked around and laid down on the other side of the stove. After about five minutes he got up and deliberately looked at the stove for a period of about thirty seconds. Then he jumped up and sat down on the flat top of the stove. This business got a big laugh from about a dozen carpenters and painters, and when Tom realized that he was being laughed at, he jumped down, elevated his tail, and walked with dignity from the shop, and curled himself up by the register in the prompt entrance.

The funniest thing about it all is that Tom actually did the stage business done by one of the characters in the farce, who hovers around the old empty stove and finally sits on top of it in an effort to get warm. Burridge says the black cat and prop stove bring good luck to Bilgeville Junction.

FIVE SECRET SERVICE COMPANIES.

Charles Frohman has been prompted by the enormous success of Secret Service to organize three new companies to present William Gillette's greatest play on the road, and another to take it to Australia. Mr. Gillette will appear in the London production at the conclusion of the present American season.

REFLECTIONS.

Harry Levy has resigned his position with The Burglar company to become business manager of A. Q. Scammon's company, presenting W. H. Lytell's musical comedy, The Real Widow Brown.

The Professional Woman's League enjoyed, last Tuesday, a dramatic afternoon, when Mary P. Stone presided and Loretta Pappan Grooms recited.

Madame Gadski, Emil Fischer, and Soldi's Orchestra participated in a concert at Carnegie Hall last Thursday evening in aid of the New York Post-Graduate Hospital.

Louis Hartman and Arabella Gold were married at Jersey City last Wednesday.

Judgment was entered last Wednesday in this city in favor of Anna and George Dacre against Mr. and Mrs. M. E. Curtis for \$10,240.

John Kendrick Bango will read for the benefit of St. Agnes's Free Library in this city tomorrow (Wednesday) evening at St. Agnes's Chapel, in West Ninety-third Street.

Manager George H. Willey, of Stillman Music Hall, Plainfield, N. J., will act as interlocutor in the minstrel show by the Crescent Wheelmen of Plainfield Wednesday evening.

Nicholas Sebastian and Anita Rio sang at an informal musicale given by John D. Rockefeller at the Fifth Avenue Baptist Church last Saturday evening.

The William Knabe Manufacturing Company obtained last Thursday a temporary injunction to restrain Rudolph Aronson from disposing of a contract with Madame Teresa Carreno for a concert tour this year.

Mabel McKinley, niece of the President elect, made her debut as a public singer at the Presbyterian Assembly Hall in this city last Thursday evening. Frank G. Dossert, her instructor, gave an organ recital.

Walter Damrosch has announced that Lilli Lehman will not appear in opera at New York this season except with his company.

Kitty Rhoades was defendant in a suit for breach of contract in Clearfield, Pa., on Jan. 28. The plaintiff, Theatrical Manager May of Clearfield, alleged that he had suffered damage to the extent of \$75 because Miss Rhoades had failed to fulfil an engagement to appear at his theatre. She offered to compromise for \$50. Manager May refused the offer, and was finally awarded \$15 by the court, which he also refused to accept.

Katie Emmett writes that, contrary to report, her business at Denver recently was most excellent, the Saturday matinee having been next to the largest in the history of the Tabor Grand Opera House, and the management having arranged an extra Sunday performance.

Not a few leading companies are meeting with social favor as well as professional success on their tours. From the North reports have come that Louise Mackintosh and Robert Rogers, of the Eastern Prisoner of Zenda company, were entertained in Ottawa, Canada, last week by the family of Honorable R. W. Scott, Secretary of State, and Adjutant-General Powell. In the South, at Tampa, Fla., Mr. and Mrs. Oliver Byron, Gertrude Beaman, Gertrude McGill, Louise Valentine, and James H. Alliger were guests at luncheon last week of B. W. Wrenn, general superintendent of the Plant System, and of Mr. and Mrs. Plant.

In "Acting and Actors," by Alfred Ayres, there are certain chapters, says the Boston Transcript, that ought to be printed in tract form and put into the hands of every member of the dramatic profession.

BROOKLYN.

The Huguenots was given before a slim house at the Academy of Music on Thursday evening. Man-

PROVIDENCE.

INDIANAPOLIS.

INDIANAPOLIS.

W. W. LOWRY.

OMAHA.

—
A. J. S. RINGWALT
—
A. J. S. RINGWALT

ATLANTA.

The musical events of the week will be Romy and
and Matronlitan concert 28. J. V. Dreyer

DETROIT.

We are informed that Madame Réta will not visit Detroit this season, although at present she is playing in the larger Michigan cities en route. **KINHAL.**

JERSEY CITY.

Dolan and Lombardi will enter the legit. next season.

MINNEAPOLIS.

James Whitcomb Riley, John Fox, Jr., and Lillian Hell gave readings from their own works at the Lyceum Theatre 29 to a delighted audience.

Now Booking for Next Season.

Address Cadillac Hotel, Detroit, until Feb. 8
The Stillman, Cleveland, until Feb. 10

ST. PAUL.

KANSAS CITY.
Yvette Guilbert and her co. appeared at the Auditorium 25. The attendance was excellent considering the extremely bad weather, and the star made a

NEW ORLEANS.

KANSAS CITY.
Yvette Guilbert and her co. appeared at the Auditorium 25. The attendance was excellent considering the extremely bad weather, and the star made a

KANSAS CITY.

Yvette Guilbert and her co. appeared at the Auditorium 25. The attendance was excellent considering the extremely bad weather, and the star made a

1



at St. Kath's Emmett in Waifs of New York 27.—ITEM: Manager Bowerstock receives constant praises from the profession on the improved and more modern conveniences of his house, which suffered by fire last September.

WILLINGTON.—WOODS' OPERA HOUSE (Am. M. Black, manager): Dark week 18-23.—AUDITORIUM (Charles J. Humphrey, manager): Jessie Conthout Concert co. 1.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Professor and Mrs. J. P. Sherry gave a very pleasing entertainment Jan. 25; fair business. House dark 1-5.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): House dark Jan. 18-23.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (William Bowman, manager): Eunice Goodrich in Noddy's Baby Jan. 20. Fanny Rice 23 in The French Ball and in Flower Girl of Paris 24 to good business both nights. Thomas W. Keene 23.

PARSONS.—EDWARDS' OPERA HOUSE (John B. Monroe, manager): Weston's comedians played at popular prices to full houses Jan. 18-23. Alha Heywood and co. for the benefit of the Parsons Queen City Band 23. Chase-Lister Comedy co. at popular prices 1-4.

KENTUCKY.

DANVILLE.—DANVILLE OPERA HOUSE (Pro'man and Vast, managers): Russell's English Sports Jan. 23; folk Miller 1.

HENDERSON.—THE OPERA HOUSE (A. D. Rodgers, manager): Mr. Bill Jan. 19 to small house; fair performance. Uncle Josh Sprucey 23; Gilbert Opera co. 23.

COVINGTON.—ODD FELLOWS' HALL (C. E. Acra, manager): House dark Jan. 23-31. The Nycers and The Last Message by home talent 4.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Dr. Bill Jan. 21; fair business. Uncle Josh Sprucey 23, matinee and evening, to good business.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Sol Smith Russell Jan. 21; S. R. O.; performance excellent. Lady Slavey 23; good business; performance high class. Sousa's Band 25; fair business. The Girl I Left Behind Me 26; Texas Star 1; Midnight Bell 2; Richard and Pringle's Minstrels 12; Nordica 12; Clay Fitzgerald 15.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Sousa's Band Jan. 23; every seat taken; performance excellent. Gilbert Comic Opera co. 23; Raggy Check 4.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Sousa's Band Jan. 23; big house; general satisfaction. The Microscope, under Charles Scott's management, 23, 27; good business and to be placed in the list of the War 11; Charles Gardner 12; Rostrow's Pathfinders 23 and week.—ITEM: The business here is improving, and better houses are the rule.

FRANKFORT.—CAPITAL OPERA HOUSE (John W. Milam, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask to a small audience Jan. 21; attraction one of the best seen here this season. Both Mr. Robertson and Miss Douglas are excellent. District School, by local co., 23.

LOUISIANA.

LAKE CHARLES.—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Prodigal Father Jan. 14 to a good attendance. Local talent 21; Eddie Foy in On the Earth 20.

SHERBOURNE.—GRAND OPERA HOUSE (Leon M. Carter, manager): Florence Hamilton 1-4; Pay Train 3; Panch Robertson 8 and week.

MAINE.

PORTLAND.—THEATRE (Charles C. Tukenbury, manager): The Bennett-Moulton Comedy co. are giving on their last week of rep'toire The Embassy Ball, 23, Molly Pitcher and All the Comforts of Home 26. The Embassy Ball and The Belles Case 27. All the Comforts of Home and McKenna's Plintation 28. The Belles Case and The Arabian Nights 29 McKenna's Plintation and The Struggle for Life 30, with first-class specialties, to a smashing big business. The Fast Mail 1, 2; Jim the Penman 3, 4; Sowing the Wind 6.—ITEM: City Hall, (George Lloyd, agent): Leland T. Powers in Lord Chumley 20, assuming ten different characters and pleasing a large audience. John L. Stoddard closed his series of delightful lectures 25 with "Athens and Venice" to a big business. The Grand Parade, local, 26, with 700 people in the cast; Jubilee Singers 9.—ANNEBURY HALL (Abner W. Lowell, manager): Frederick C. Prince in Nance Oldfield 18 to S. R. O. good performance.—PALACE THEATRE (Marshall and Litchfield, proprietors): First-class vaudeville week of 25 to fair attendance.—KOTCHICUM HALL: Schubert and Rosini Club 26.—ITEM: The Parade is under the personal direction of Captain Charles W. Eddy. Alabama Troubadours will be here 23.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Katherine R. her co. opened Jan. 26 for five nights and four matinees at popular prices to a packed house and enthusiastic audience. Miss Robber and Messrs. Edwards and Wilber are old favorites and received a warm welcome. The fine orchestra carried by the co. is deserving of mention.

BRIDGEPORT.—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): Fanny B. good in A Night at the Circus Jan. 23 gave very poor satisfaction to fair house. The Nicholson Comedy co. opened 25; large audience and excellent satisfaction. The Fast Mail 4; The Bride of Saville 9-11; O'Hooligan's Wedding 12; Sowing the Wind 16.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark Jan. 18-23.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): Jim the Penman 25, 26; business only fair. It is the strongest and best co. seen here for some time. Nicholson Comedy co. 4, Sowing the Wind 8.—ITEM: The orchestra (H. C. Gorman, manager): Owing to the continued illness of Miss Tucker the Lillian Tucker co. have further postponed their opening until 4.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Nona Jolity co. gave a good performance to good business Jan. 18, 19. Cumberland Concert Band gave a good concert to large house 21. Gilmore and Leonard's Rogers' Alley co. to S. R. O. 25; 600 people paid to stand. Lincoln's J. Carter's Tens 20.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Edillon's J. Pringleco Jan. 21-23 interested three big audiences. Jennie Calf 23-30.

BARTON.—OPERA HOUSE (Joseph Loggion, manager): House dark until 18 when Gorton's Minstrel's appear.

LOHACONING.—RYAN'S OPERA HOUSE (John Schaefer, manager): The Macaulay-Patton co. closed a week's engagement Jan. 23 to good business. Miss Campbell made a great hit in the leading roles. She is well supported. It is the best repertory co. seen here this season. Gorton's Minstrels 12.—ITEM: After the performance 23 the co. was entertained by the House Dramatic Club.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Putzer, manager): Mora opened a week's engagement to a full house Jan. 25.

HAVER DE GRACE.—CITY OPERA HOUSE: Slide-Tracked Jan. 27 to good business; co. very good. Gorton's Minstrels 4; The Burglar 11; Pygmalion and Galatea (local) 20.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Hoadford, managers): The Gormans in The Gilhooley Abroad drew a small house Jan. 20. Julius Cahn's co. led by Edna Hall and Herbert E. Sears in Sowing the Wind 23, 25 and matinee played to large audiences. Miss Hall was very ill Friday night but pluckily managed to go through her part and won many accolades for her excellent work. John Drew and Daisy Wood Adams in Rosemary had an appreciative audience. The Semblance of Paradise Alley 27, 28. Cleveland's Minstrels 26; Best Hattie's Sue 20; The Curve Patton co. for two weeks 1.—MUSIC HALL (W. H. Bond, manager): Dave Marion's Burlesque co. 21-23, with matinee, to good business, opening to S. R. O. Prof. Fred Barnard gave an entertainment 24 to S. R. O. Everything worked smoothly except the Professor's switch frames who evidently objected to working on Sunday night. From Riddle's Night Owl Burlesque co. 25-27, with matinee, is giving a good entertainment and doing a profitable business. Sam T. Jack's Crookes 28-30, and his

Orange Blossoms 1-3.—SAVOY THEATRE (Eckhardt and Weston, managers): Snowball and One Touch of Nature week of 18 drew a light attendance. Miss Fitz-Allen's withdrawal for a couple of weeks left the co. without a leading lady, which did not help matters. The next bill will be The Lady of Lyons.—ITEM: James Forbes, the juvenile of the Savoy co., has resigned. Rose Stahl, the former leading woman, has returned for a week or more. She is a great favorite, and was warmly received on her reappearance.—Mr. Weston's deserving benefit, which the women tendered him 21, proved a great success.—Manager Eckhardt is confined to his home by an attack of "icy sidewalk."—George W. Cable read "Julia, the Creole," before a select audience 21.—Jennie Lind Lewis, of George W. Monro's co., is at home for a few days.—Press Agent Smith, of Music Hall, is disposing of similar with tickets during the temporary absence of the treasurer.—In the future no theatrical posters can be exhibited without first being submitted to the Police Board, and no performances, religious or otherwise, may take place on a Sunday evening without a special license.

ORMSBY A. COOKE.

MARLBORO.—THEATRE (F. W. Riley, manager): The Corne Payton Dramatic co. Jan. 18 to the capacity of the house; opened the week with The Parisian Princess to very good house. The attendance increased nightly and on Saturday evening 209 people were turned away. The general make-up of the co. is good and the scenery, costumes and stage-sets are the finest and most elaborate ever seen here. The plays were well selected and gave the best of satisfaction. The work of Edna Reed is worthy of mention. Cona Holy 27; good house, but did not come up to previous productions. Sowing the Wind 3, Ward-Vokes 17.—ITEM: Dan Sullivan, the well-known Boston 1-10, his city, signed with the Corne Payton co. during their engagement in this city and made his debut as a professional Saturday. He was given a tremendous ovation and was obliged to respond to repeated encores. He was the recipient of a large basket of flowers from his many friends.—Several members of the Corne Payton co. were the victims of accidental poisoning while on a fishing trip with some of their Marboro friends. Dogwood and a bon-fire are to be made.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Robert Mantell played The Face in the Moonlight to large business Jan. 21. It was a strong impersonation and a fine supporting co. backs it up. Another performance, matinee of Pinafore was given 23 by the Springfield Opera Club. The three performances netted \$105. The Wilber Opera co. came back 25 and week with their familiar repertory of operas and living pictures. The pictures are still living, but they are getting old. The week's list was Two Vagabonds, Fra Diavolo, Dorothy, Mutianna, Marcotte, Bohemian Girl, Boccaccio and Olive, Gay Parisians 1; Brian Bora 2; Albert Chevalier 3; Emeralds, local 4; Sunshine of Paradise Alley, with matinee, 4; John Drew in Rosemary 8; Herrmann, "successor to Herrmann the Great," 10.

FALL RIVER.—ACADEMY OF MUSIC (William I. Wiley, manager): Charles E. Blaney's new play, The Ecstasies, was given Jan. 23, 25 and 27, and with a warm reception from fair audiences. Two Much Johnson 25 by a very good co. to small house. Joe Ott in The Star Gazer 27 amused a small audience. White Comedy co. 1-4. Ward and Vokes 8.—RICH'S THEATRE (Charles A. Taylor, manager): The Ladies' Club Burlesque co. 21-23; small business. Cinematographic, with a vaudeville co., 23-27 drew fair houses. Sam T. Jack's Crookes 28-30; The Crookes 1-3; Rice and Barton 4, 5; Twentieth Century Maids 9-10.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Julius Cahn's co. gave an excellent performance of Sowing the Wind Jan. 21 to a fair audience. The Sunshine of Paradise Alley 23 to a packed house and best of satisfaction. The performance will be repeated 25. Cleveland's Minstrels 20; Bennett-Moulton Comedy co. week of 1; Ward and Vokes 11.—ITEM: Charles J. Gorman and Edward Simmons, manager of Gorman's Theatre, Manchester, N. H., have leased Porter's Hall in this city and are having it remodelled into an up-to-date theatre. The place will be run in connection with Gorman's Theatre, Manchester, and be ready to open in March.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Black Crook Burlesque co. Jan. 25, 26; fair houses. Eunalia's dancing is a prominent feature; costumes and scenery elaborate. Sue 27; good attendance. The work of Annie Russell and co. is of a high order.—THE EMPIRE (T. F. Murray, manager): Professor Carpenter 18 and week to good attendance. Owen's Entertainers and week; poor business.—ITEM: The Empire is to be sold at public auction 30 as a foreclosure of mortgage.

SOUTH FRAMINGHAM.—ELWOOD OPERA HOUSE (W. H. Trowbridge, manager): Cleveland's Minstrels Jan. 27 gave excellent satisfaction to a large audience. The Sunshine of Paradise Alley 2.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Robert Mantell Jan. 21 presented Monarchs to a small but appreciative house. Mr. Mantell's acting was quite up to his established high standard and he was well supported. The Orpheus Club, of Springfield, with the violinist, Gregorowitch, afforded a treat to music lovers 27. The Gilhooley Abroad 28; Down in Dixie 30.

NEW BEDFORD.—THEATRE (William E. Cross, manager): Walter's Comedy co. scored a great success Jan. 25 and 26; many could not be accommodated at the matinee; co. good.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Sunshine of Paradise Alley played a return date to large and well-pleased audience Jan. 21. Thomas E. Clifford and the Verdi Ladies' Quartette received numerous encores for their fine vocal selections. The Gormans in The Gilhooley Abroad gave a good performance to fair business 23. The Star Gazer was presented by John O'H., assisted by a good co. of specialty artists, to light house 25. A Florida Enchantment 4; Robert Mantell 4; Walter Comedy co. 4-20.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): The Sunshine of Paradise Alley 25 to a big house and gave excellent satisfaction. The Ladies' Verdi Quartette was very fine.

SALEM.—MECHANIC HALL (Andrews, Moulton and Johnson, managers): The War of Wealth was presented by an excellent co. to highly pleased audience Jan. 23. Sunshine of Paradise Alley to well-pleased audience 25. Two Much Johnson 25.

WESTFIELD.—OPERA HOUSE (F. H. Furtow, manager): Cleveland's Minstrel to fine business Jan. 25; poor attraction; many art critics billed were conspicuous by their absence.—GEM OPERA HOUSE (C. L. Snow, manager): Cornell's Advertising Co. art and Specialty co. 18-23; excellent attraction; packed house; best of satisfaction.

AMESBURY.—OPERA HOUSE (J. D. Oldfield, manager): O'Hooligan's Wedding Jan. 21 to a well-pleased audience. Sowing the Wind 27.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Sowing the Wind Jan. 19. The Lapreath Comedy co. 25.

PITTSFIELD.—ACADEMY OF MUSIC (Maricce Callahan, manager): Robie's Bohemian Burlesques Jan. 23 to fair business and gave good satisfaction. Phil Mills' Levee was especially good. The Black Crook to fine business 27. Joe Ott 25.

PLYMOUTH.—DAVIS OPERA HOUSE (J. W. Caverly, manager): The Pulse of New York Jan. 25 to a fair audience.

TURNER'S FALLS.—COLLEGE OPERA HOUSE (Fred Colic, manager): Captain Jack Crawford, the post-scout, Jan. 20; Margaret Fuller in The Princess of Bagdad 20; Hogan's Alley 2; The Man in the Iron Mask 10.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): A Night at the Circus, booked for Jan. 1, cancelled.

FITCHBURG.—WHITNEY OPERA HOUSE (Stephen Baggett, manager): Rice's Comedy co. Jan. 18-20, with daily matinees; good business and satisfaction. Phil Mills' Levee was especially good. Fanny Bloodgood featured, 27; fair business. Sowing the Wind 2; The Merry World 4.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Margaret Fuller in The Princess of Bagdad gave a pleasing performance to fair audience Jan. 20. Fanny Bloodgood 1; A Night at the Circus, with matinee, 30; Hogan's Alley 2; Hermann, the magician 4.—ITEM: The stage mechanics held a largely attended co.-concert and dance 20.

LEONISTON.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): Cleveland's Minstrels Jan. 22, fair audience. The Silver Ark's and the wonderful trained dogs are strong features and the Biograph adds much to the otherwise first-class performance.

LYNN.—THEATRE (Dodge and Harrison, managers): The Gormans in The Gilhooley Abroad Jan. 25 amused an enthusiastic audience. John Drew in Rosemary 27 gave an excellent performance to a large and fashionable audience. It was the dramatic event of the

season. Sowing the Wind 20; Sue 4.—MUSIC HALL (Dodge and Harrison, managers): O'Hooligan's Wedding 25-27; good house. The singing and specialties were good and won merited applause.—ITEM: Manager Law Pang Boorne, of O'Hooligan's Wedding, reports business good in the East.

TAUNTON.—THEATRE (R. A. Harrington, manager): Joe Ott, with an excellent co., in The Star Gazer Jan. 25; small house. Two Much Johnson 25; large audience; satisfactory performance.

WALTHAM.—PARK THEATRE (Edw. Davenport, manager): S. A. Bowen presented his Living Pictures of the War of the Rebellion to fairly good business Jan. 27. Sowing the Wind 1; Professor J. J. Watson's Concert 4.—ITEM: Two co. claimed the right to occupy the theatre 1. Mr. Bradstreet had booked Sowing the Wind in the Davenport's absence, but failed to make a record of the date. Later Mr. Davenport booked A Breezy Time. Both co. had sent on their paper, but Manager Davenport arranged with A Breezy Time to surrender their claim in favor of Sowing the Wind. Owing to the foreclosure of a mortgage held upon the theatre building, the property was sold at public auction 25. It was purchased for \$10,000 by the Buttrick estate (the holders of the mortgage).

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Rhéa in Nell Gwynne Jan. 25 to small but very appreciative audience. Wank 25; good house; leading art well taken. Chorus week. Minnie M. Madern Pike 25. Temperance Town 26; James O'Neill 27; in Mizziara 4.—GRAND OPERA HOUSE (W. H. Powell, manager): Prof. M. P. Leeds, Hyonist, delighted small audiences 25-30.—ITEM: Walker Whiteside and co. rested here four days.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Minnie Madder Fiske reappeared Jan. 23 after an absence of several years. The star was welcomed by a house full of her old friends who applauded her artistic rendering of Madame in The Right to Happiness enthusiastically. West Point Cadet Band was booked for 21 but canceled. Myles Aaron proved to be an attractive Irish play and was given a warm reception by a small audience 25. Andrew Mack did excellent work in the leading part. James O'Neill 29; Rhéa 1.—GRAND O. Stair, manager: The Great Train Robbery 25-27 to top-notch houses; play weak; scenery elegant. In Mizziara 30.

JACKSON.—HUMARD OPERA HOUSE (Waldron and Todd, managers): Frohman's exceptionally fine co. presented The Prisoner of Zenda Jan. 21 to one of the largest houses of season. Wang 21 to fair business. Minnie Madder Fiske in The Right to Happiness 26 to light house, owing to extremely cold weather. Both play and star are thoroughly appreciated. A Temperance Town 28.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Minnie Madder Fiske in The Right to Happiness Jan. 21 delighted a large audience. Daniel Frohman's excellent co. on Sunday. The Prisoner of Zenda to an immense audience 23. Andrew Mack, supported by a good co. including Olive White, a local favorite, gave Myles Aaron to a fair house 26. Rhéa 4; Tim Murphy 5.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Minnie Madder Fiske in The Right to Happiness to a fair audience Jan. 18. James O'Neill, with an excellent support, produced Monte Cristo to a small house 25.

OSHTON.—SALISBURY'S OPERA HOUSE (Salisbury and Bower, managers): Hartwell's Comedians Jan. 18 and week. The first half of week attendance was in keeping with performance (poor). The last night U. T. C. was put on and they had a full house. Agnes Wallace Villa 27 in The World Against Her; Rhéa 5.

FLINT.—STOWN'S OPERA HOUSE (Stone and Thayer, managers): Minnie Madder Fiske in The Right to Happiness to a fair audience Jan. 19. Amiescope week of 25.—THAYER'S OPERA HOUSE (Stone and Thayer, managers): Dark week ending 25.

BATTLE CREEK.—HARSHMAN'S OPERA HOUSE (R. E. Smith, manager): Wang pleased a good audience Jan. 25.

SENIORVILLE.—TURNER OPERA HOUSE (Henry D. Fife, manager): The Fantasia, Hypnotic, week of 25 to good business and gave general satisfaction. 3 Bells 5.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): House dark Jan. 25-30.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, manager): Minnie Madder Fiske in The Right to Happiness pleased a large audience Jan. 20. The Prisoner of Zenda 25 was presented by a superb co. to one of the largest houses of the season. Howard Gould as Prince Rudolph and Rudolph the Fifth was very good. William F. Owen as Col. Sept and Isabel Irving as Princess Florio rendered excellent support. James O'Neill 26; Andrew Mack 27.

ADRIAN.—NEW CROMWELL OPERA HOUSE (C. D. Hardy, manager): Wang Jan. 21 to S. R. O.; good satisfaction. Pelham's Animated Pictures 25; two performances to good business. Andrew Mack in Myles Aaron 25; Excelsior 2.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Minnie Madder Fiske in The Right to Happiness Jan. 25. A strong, well balanced production. Rhéa in Josephine 28.

YPSILANTI.—OPERA HOUSE (A. G. Byers, manager): The Girl I Left Behind Me to packed house Jan. 25. Fast Mail 2; The Defender 12.

DOWAGIAC.—BICKWITH MEMORIAL THEATRE (W. T. Leitch, manager): Wang Jan. 27; fair house; performance excellent and gave satisfaction. James O'Neill 1; Clay Clement 10.

ANN ARBOR.—GRAND OPERA HOUSE (A. J. Sawyer, manager): Wang Jan. 23 had a packed house and well satisfied audience. The Girl I Left Behind Me 26 to good business. Morrison's Faust 4; Rhéa 12.

LANING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Minnie Madder Fiske in The Right to Happiness delighted a representative audience Jan. 22. A Temperance Town canceled 25. Rhéa 2; Stuart Robson 4; Tim Murphy 4.—ITEM: Both the Star and Macabee Theatre dark week ending 25.

MINNESOTA.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoia, manager): U. C. T. Minstrels, local, 10.

WINONA.—OPERA HOUSE (J. Strassburg, manager): Della Fox Opera co. presented The Little Trooper to a fair house 18 at advanced prices. Frederic Ward appeared in King Lear to fine business 23; support good. Schiller Vaudeville and Lumiere's Cinematograph 25, 26; 5 Bells 25.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Black Patti Troubadours Jan. 19 to excellent business and general satisfaction. The Brothers Borne in 5 Bells 25.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hall, managers): Alexander Ball Concert co. Jan. 25; poor house. Frank E. Long Comedy co. week of 25.

HANKATO.—THEATRE (Jack Hoffman, manager): Del's Vaudeville and Lumiere's Cinematograph 18, 19; fair business; first-class performances. Emily Bancker 20; Rev. N. D. Hills, lecturer, 1.—ITEM: Manager Hoffman has concluded arrangements for the Southern Minnesota circuit, which will include Manitoba, Oronotons, Charles City, Mason City, Iowa and Decorah.

DULUTH.—THE LYCEUM (L. N. Scott, manager): The Nancy Hanks Jan. 20; good business; general satisfaction. New County Fair and Doctor De Witt Talbridge canceled. Frederick Ward 1 and matinee 2; Thomas Keene 23; home talent 25.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Wackward, managers): Shadows of a Great City Jan. 30; Andrew's Opera co. 5.—NORMAL AUDITORIUM: House dark 1-7. S. N. Clark, Shakespearean reader, 12; Will Carleton 19.—ITEM: Charles L. Carter, of this city, left 25 to join Della Pringle's co. at Des Moines, Ia.

SPRINGFIELD.—BALDWIN THEATRE (George B. Nichols, manager): Beach and Bowers's Minstrel's Jan. 18, 19 to good business. Rice's Evangelina 22 to a good house; audience well pleased. IMI street entertainment, by local talent, 27, 28; Murray and Mack 30.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): Rice's Evangelina was greeted by a large audience Jan. 23. Costumes and stage soundings were of the best. Fred and Sadie Raymond in A Missouri Girl 24 to a small house. Good co. and interesting play. Fred and Sadie Raymond were both liberally applauded for their specialty work, and Made Richter's dancing

H.C. HUSTED ABROAD.

Address: Care Low's Exchange, 3 Northumberland Ave., Trafalgar Sq., W. C., LONDON, ENG.

was encored. Alha Heywood co. 23; Semolina of a Great City 28; Murray and Mack 30; Andrew's Opera co. 2.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Crow Sisters opened a week's engagement Jan. 25 to fair business. Show the Chutes & Nashville Students 4; Newell Brothers 15, 16.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Phille, manager): Hancock, the magician, drew a good house Jan. 19. Emily Bancker, with a good co., in A Divorce gave two performances 25 to fair business. A Black Sheep 25; Vette Guilbert 26; Murat Holstead (lecture) 27; Thomas W. Keene 27.—THE CR. WFOED (E. H. Brigham, manager): Fanny Rice 25 two performances to good business. Miss Rice presented her new play, A Flower Girl of Paris, which was well received. Katie Emmett 30.

COLUMBIA.—HADDER OPERA HOUSE (B. E. Hulton, manager): Alabama 1; Beach and Bowers 2; Katie Emmett 15.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Sherwood's Concert co. to a large house Jan. 23. Henshaw and Ten Brock in The Nabobs 27.

ALGONA.—CALL OPERA HOUSE (C. H. Bloom, manager): Gussaulus Jan. 14 to a fashionable and well-pleased audience. Keene 6 Advance sale for Keene the largest in the history of the house at advanced prices.

BLDORA.—WINNER OPERA HOUSE (G. E. Gilman, manager): House dark Jan. 18-23.

MARCELINE.—GRAND OPERA HOUSE (W. E. Cannon, manager): Our Uncle co. Jan. 25 to light business; performance good.

CLINTON.—OPERA HOUSE (H. Brannum, manager): Beach and Bowers's Minstrels to a S. R. O. house Jan. 23.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Sousa's Grand Concert Band 18 to S. R. O. The White Crook co. 20 to good business; clean performance. A Raggy Check Feb. 1.

COLUMBUS.—OPERA HOUSE (F. W. Meier, manager): Barlow Brothers' Minstrels Jan. 20 to S. R. O. The two Johns in their laughable comedy 25 to large and highly delighted audience.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): White Crook Jan. 21 to good house.

VIKSBURG.—OPERA HOUSE (Flanagan and Co., proprietors): Sousa's Band played to a large house Jan. 19. Florence Hamilton on week commencing 25.

VAZOO CITY.—OPERA HOUSE (F. G. Schmidt, manager): White Crook, Ed. Rush's, Jan. 23 to fine business; co. good. Fast Mail 10.

MACON.—LYCEUM THEATRE (J. C. H. Jones, Jr., manager): Orton and Moore's Trip to the Circus Jan. 15, 16 to crowded house; performance not up to expectations. Barlow Brothers Minstrels 22; receipts satisfactory; general satisfaction. Our Dorothy 28; Parcells Schubert Symphony Club 11.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. H. Hartley, manager): McSoley's Twins 4; Neil Burgess's County Fair 8.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): House dark Jan. 18-23.

NEBRASKA.

FALLS CITY.—THE GRILLING (John Gehling, manager): Emily Bancker in A Divorce Case Jan. 22; fair house; performance gave general satisfaction. Thomas Keene 30.

GRAND ISLAND.—BARTHELEME'S OPERA HOUSE (S. B. Reynard, manager): Katie Emmett in Waifs of New York Jan. 23 to only fair business; good satisfaction.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Katie Emmett in The Waifs of New York Jan. 23 to poor business; performance not up to the usual standard. Leeds, hypnotist, booked for 25-30 failed to appear.

LINCOLN.—THE LANNING (John Dowden, Jr., manager): The Woodward Theatre co. Jan. 11-15 to big houses. Lincoln Light Infantry, home talent, 25 to S. R. O. Bancroft 25; light house. Hoyt's Black Sheep 27; Thomas Keene 1; Palmer Cox's Brownies 3 & 4; John Henshaw and Ten Brock in The N. H. boys 5, 6; Frank Daniels 18.—ITEM: F. C. T. Young, manager: Clay Clement 18; big house. Emily Bancker 23; fair house. Eunice Goodrich 22; S. R. O. Rosabel Morrison in Carmen to fair house. Holden's Comedy

Shenandoah 26 in a very creditable manner. Albert Chevalier and his excellent co. 27 to large business. ED HARRISON & ENGLISH, 28; minstrel performance by local 28 & 29. George Tatchler and Wood and Shepard well assisted.

ELIZABETH.—People's Theatre (Colonel W. M. Mott, manager): House dark. LUCYON THEATRE (A. B. Simonds, manager): The Gay Parisians, headed by Sadie Marshall, W. J. Ferguson, and a competent co., in a crowded house Jan. 25. The performance was one of the best seen here this season. Margaret Gordon as Victorine and Charles B. Wells as Paillard are deserving of special mention. Keller drew a well-filled house 26. He was ably assisted by Mrs. Keller, and the performance gave the best of satisfaction. Cotton King 15; Other People's Money 17; A Florida Enchantment 18;—Trans: Gustav Frohman and wife witnessed the production of The Gay Parisians at the Lyceum 25. Fred Stevens, property man of the Lyceum Theatre, cracked the safe of that establishment 18, and has left for parts unknown. Maud Hillman and W. G. Seidling made a flying trip to Boston 21.

NEWARK.—Theatre (J. Bard Worrell, manager): Primrose and Wm's Minstrels gave excellent performance Jan. 25-26 to very good business. The Cherry Pickers 15; The Parlor Match and Anna Held 16-17;—N. K. Jacobs' Theatre (M. J. Jacobs, manager): Goodie Goodie 25; The Span of Life 14; The Sporting Duchess 13;—Trans: Manager Marcus Jacobs is in Montreal—Joseph Randolph, whose illness was mentioned in the last issue, died on 25. His funeral was attended by the local Lodge of Elks, T. M. A. and a musical organization of which he was a member. Manager Starkes, formerly of New Brunswick, will try his luck with the Grand Opera House here. His first venture will be the White Comedy co., March 22-23.

PATERSON.—Opera House (John J. Gotschman, manager): A Railroad Ticket Jan. 25, 26 to good business; co. good. Marie Stuart made a hit in her specialty. Gay Parisians 26, 27 to good patronage; co. clever and gave the best of satisfaction. The Great Republic, local, 28-29 to good houses. Ethel Tucker in repertoire 1-5;—Edna Theatre (H. E. Toovey, manager): The Bells of Shandon 25-26 to fair patronage; co. good and audience well pleased, especially with James W. Rogers' singing.

HOBOKEN.—Lyceum Theatre (William Black, manager): A Railroad Ticket to good business Jan. 25-27. Fellen among Thieves to top-heavy house 25-26. War of Wealth 1-2; Coon Hollow 4-6.

BOONTON.—Opera House (J. J. Green, manager): Go-ton's Minstrels Jan. 27 to fair business. Musical concert, local 4. M. J. James B. Powl, lecture, under the auspices of the Cabinet, 5;—Trans: The Harris Lyceum Theatre is nearing completion, and will be opened in February. Maud Morrison, of the Mr. and Mrs. Granada co., is visiting relatives and friends here.

ORANGE.—Music Hall (George P. Kingsley, manager): Chevalier gave a very satisfactory performance Jan. 25. Keller 26.

PLAINFIELD.—Music Hall (G. H. Willy, manager): Albert Chevalier and his co. Jan. 25 to a large audience; best of satisfaction. Mr. Chevalier was repeatedly encored. O'Dowd's Neighbors 25 to good business; co. excellent. Crescent Wheelmen Minstrels, local 2.

RED BANK.—Opera House (J. W. Eyles, manager): Minnie Lester closed a prosperous week in repertoire Jan. 25, giving good satisfaction. The Man in the Iron Mask, for the suburban house, to a fair house 26; performance much enjoyed. Gen. Williams in One of the Finest 1. Only a Private, for the benefit of Sons of Veterans, 6.

NEW YORK.

ALBANY.—Leland Opera House (C. H. Smith, manager): The Gun Hill Novelties Jan. 25-26; packed the house at each performance and gave a first-class performance. The co. consisted of Leland and Alvord, Annie Whitney, J. W. Singham, Leonard and Bernard, Frank Latta, Montgomery and Stone, Gilbert and Goldie, Rice and Elmer, Knapp's Down in Dixie played to 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SCHENECTADY.—Van Culler Opera House (C. H. Benedict, manager): Down in Dixie, introducing M. G. Barlow, of old-time minstrel fame, and the pithy and head, drew a large audience Jan. 25. The co. is composed of good people, and the mechanical and scenic effects were fine. Mabel Paige and Mr. Barlow are deserving of special praise for the good they did. The cotton press scene in the third act was one of the best places ever seen here. My Friend from India was presented by an exceptionally strong co. 25 to a packed house. Donnelly and Girard were the stars and kept the audience in a continuous roar of laughter. Meredith Perry made a hit as Gertrude Underhill. The balance of the cast was far above the average, and the entertainment was one of the best we have seen here this season. The Choral Society (whose talent concert co. had a large house 25; M. G. Barlow and Smith's Opera co. in The Minstrel 25; Nellie McHenry in A Night in New York 25; The Germans in Gileboos Abroad 1; Billy Barry in The Rising Generation 2).

JOHNSTOWN.—Camden Theatre (Middler and Myers, managers): Heart of Chicago was presented for the first time here Jan. 21 to only moderate business, but gave general satisfaction. The scenic effects are very good. The House Jolly co. 25, 26 to very good business; performance up to the standard. The Whittier Opera co. presented Rob Roy 25 to a packed house; co. at advanced prices and gave universal satisfaction. The singing of Miss Walcott was exceptionally fine. Opera House (James G. Ellis, manager): House dark 14-15;—Trans: Harry Shea, of the pleasing and courteous troupe of the Camden Theatre, is again at his post in the box office after a hard battle with the galaxy to the past week. Four members of the Rob Roy Opera co. were brought to trial by the appearance of Constable O'Connor, of Altoona, Pa., who accused them of shipping their hotel bill at Altoona. They had been stopping at the Rising Sun Hotel in that city, and when they left the town they forgot to settle the account with the proprietor, so it is claimed.

KINGSTON.—Opera House (C. V. DuBois, manager): Black Crook Jan. 25; Al G. Field's Minstrels 1.

NORWICH.—Clare Opera House (L. B. Bennett, manager): Robie's Burlesques Jan. 21 to a crowded house at advanced prices. Performance first-class; highly pleasing audience. Lillian Kennedy in The Duchess's Daughter 27 to a packed house. Co. good; excellent satisfaction. Conroy and Fox in O'Farley's Vacation 2; Howarth's Minstrels 4.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Mr. Barlow of New York Jan. 25 and Nellie McHenry in A Night in New York 26; both to light business on account of great snow storm. Ben Hur 25-26; Prisoner of Zenda Feb. 1; My Friend from India 2; American Girl 12; 4th Sept. Co. Minstrels 4; Madame Sans-Gene 14; South Before the War 13.

SYRACUSE.—Saville Theatre (Frank D. Henderson, manager): Thoroughbred drew two good houses Jan. 25. Mr. Barlow of New York 25, 26; Ethel R. Spencer 2; Rob Roy 4; Willard Lachapelle and Marie Walcott 5, 6;—Grand Opera House (G. A. Eden, manager): Steve Brodie in On the Bowery attracted good audiences 25-27; Town Talk 28-31; Joe Ott in The Good Gayer 1-2; Oriental America 4-5;—Trans: Manager Bonney returned from New York 25.

FOUNTAINHEAD.—Chillicothe Opera House (E. B. Sweet, manager): Edward F. Elliott in Hazel Kirtle 25 attracted a good audience. Keller gave a delightful performance 26 to fair business. Ada Rehan and Daly co. in Taming of the Shrew 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SARATOGA SPRINGS.—Town Hall (Leonard and Edoy, managers): A successful concert was given Jan. 25 by the 5-venty-seventh Regiment Band of thirty-two musicians, assisted by Thos. Impett, soprano; Howard J. Barnum, violinist; Lottie B. Bord, soprano; Marie Keller, mezzo soprano; and Maudie Bancroft, contralto to a crowded house. Saratoga Citizens' Corps Minstrel 25 was the attraction 26 to large and pleased audiences. The Germans in Gileboos Abroad due 5 have been canceled. Saw-nee Lecture 2; Jefferson Hall 3; Benefit of Saratoga Hospital 3;—Trans: James L. Prindle, head usher, accompanied by his wife, left for Jacksonville, Florida. Jim has been connected with the Town Hall for the past twenty-five years and has a host of friends in the profession.

THEATRE SARATOGA (Sherlock Sisters, managers): Robin Hood 2 by the Bostonians, H. Henry's Minstrels matinee and evening 6; Charley's Aunt 8; Daniel Sully in The Contractor 10; Sunshine of Paradise Alley 12, matinee and evening.

WAVERLY.—Opera House (J. K. Murdoch, manager): South Before the War Jan. 26.

ODDENSBURG.—Opera House (Charles S. Hubbard, manager): St. Lawrence International Musical Union Jan. 25-26. Donnelly and Girard in My Friend from India 1; Night at the Circus 2.

GLOVERSVILLE.—Kasson Opera House (A. L. Covell, manager): Lillian Kennedy in The Duchess's Daughter Jan. 25; good business; audience well pleased; co. good. Jerome's Herald Square Comedians drew a fair house 25; performance good. Ethel Tucker presented The Wages of Sin, Mr. Potter of Texas, and Queens 25-27; good business. Mr. Barnes of New York 2; Ethel R. Spencer 4; Margaret Fuller 12.

HUDSON.—Opera House: Robie's Bohemian Burlesques gave great satisfaction to a fair audience Jan. 25.

WARSAW.—Irving Opera House (E. E. Baber, manager): Farland, banjoist, Jan. 27 to a fair business.

BATAVIA.—Dellinger Opera House (E. J. Dellinger, manager): Hoyt's A Trip to Chinatown to good business; audience appreciative audience Jan. 21; Dan McCarthy 13; Margaret Fuller 17.

PURDYSVILLE.—Grand Opera House (C. H. Shuman, manager): Will Carlton, Jan. 25 to S. R. G. The Red Widow 25-26; good performance to fair business. Ethel Spencer in Othello 26; An American Girl 30.

JAMESTOWN.—Allen's Opera House (H. P. Allen, manager): The Shen co. week of Jan. 19 to big business; great satisfaction. Mr. and Mrs. Burman, residents of this city, are with the co. Rose Odell received many floral presents. Conroy and Fox 25 to good business; fine performance. Joshua Simkins 27; The American Girl 28; The Elks Minstrels 28, 29.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, manager): O'Farley's Vacation Jan. 25 to small business, caused by zero weather. Prisoner of Zenda 26.

LYONS.—Memorial Hall (John Mills, manager): Bruns and Nina Vandervell Jan. 25, 27, gave good performance to light business. The co. needs to be strengthened. My Friend from India 2; A Night at the Circus 6; South Before the War 13.

ONEIDA.—Munroe Opera House (E. J. Freeman, manager): Street-Car Stock co. closed a week of light business Jan. 25. Co. week; performance unsatisfactory. Kelly Bird Carnival 25 to a large and well-pleased audience. My Friend from India 26; Katie Ramsey 4.

ROSE.—Washington Street Opera House (Graves and Roth, managers): Keller mystified a large audience Jan. 25. Lillian Kennedy in The Duchess's Daughter 25; fair house; excellent performance. William Barry in The Rising Generation 26; Otis A. Poole, lecture on Yeshuism, 26; Rome Minstrels (local talent), 6; Little Christopher 10; Bowers Girl 12; South Before the War 25;—Star's Opera House (J. H. Seares, manager): Dark 21-23.

UTICA.—Opera House (H. E. Day, manager): Nellie McHenry, supported by her exceedingly clever co., presented a Night in New York Jan. 25, 27 to fair and well-pleased audience. The Bostonians 4, 5; The Star Gazer 5, 6; Oriental America 8, 9.

NEWBURGH.—Academy of Music (Fred M. Taylor, manager): Donnelly and Girard and Maudie Granger in My Friend from India gave a first-class performance to a very large and well-pleased audience Jan. 2. Professor Keller, only assisted by Mrs. Keller, 25 succeeded in mystifying a fair but appreciative audience. Hauls Superbia 27 gave the best of satisfaction, and were greeted with packed houses. Al G. Field 2; Dan Sully 3; Cherry Pickers 8; Hermann 12; Span of Life 14; Florida Enchantment 18.

CATSKILL.—Nellie Theatre (Kurtz and Lampman, managers): Margaret Fuller in Princess of Bagdad Jan. 25 to a good house; performance excellent. Daniel Sully 2;—Star's Opera House (J. F. Gaylord, manager): House dark 25-26. Willard's Female Minstrels 4.

CORWAT.—Opera House (Harry J. Sternberg, manager): Daniel Ryan co. Jan. 25 gave excellent satisfaction. Ethel Spencer in Othello 25 to an appreciative audience. Little Rhodens 9-11.

TROY.—Griswold Opera House (S. M. Hickey, manager): De Koven and Smith's opera, The Mandarin, drew largely Jan. 25. William Rogers' Herald Square Comedians presented Town Talk in McFarland's Palace to good business 27. Down in Dixie 28; Gileboos Abroad 29, 30;—Star's Opera House (Gardner, manager): Hauls Superbia 25-26.

GAINESVILLE.—Opera House (Cooper and Wood, managers): Augustin and Madame Neville will present The Boy Trump, Cell 25, and A Woman's Score 9-10 at popular prices.

AUBURN.—Burth Opera House (E. S. Newton, manager): Mr. Barnes of New York Jan. 25; The Prisoner of Zenda 26;—Griswold Opera House (Frank Hillard, manager): Professor Day, hypnotist, opened a week's engagement 25 to good business.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): Dark Jan. 19-25. William C. Andrews in My Wife's Friend 26.

FUNKEL-ON-MIDSON.—Academy of Music (A. H. David, manager): Margaret Fuller in Princess of Bagdad Jan. 25; poor house. Miss Fuller given an excellent performance and is well supported. Black Crook 26; Murray and Murphy in O'Dowd's Neighbors 3.

PLATTSBURG.—Theatre (W. A. Downes, manager): Rogers' Alley Jan. 25; satisfactory performance to a large business. H. Henry's Minstrels to a packed house 27; one of the best minstrel performances ever seen here. The Bostonians 1; Margaret Fuller 2;—Trans: Miss Hella, in Mr. Barnes of New York, failed to appear 24. There was a very large advance sale and it was a great disappointment to everyone.

CONYERS.—City Theatre (Williams and Powers, managers): Play Cowell Repertoire co. Jan. 17-23; good business; excellent performance. The Climes of Mother Goose 25; by local talent under auspices of the Y. M. C. A., to large house; performance excellent. Ethel Tucker in repertoire 25-26; Black Crook 2;—Trans: Sixty-five children took part in the Mother Goose entertainment. Alice Ford, a well-known singer in the Philharmonic's opera in this city, has left for New York city to study.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Nellie McHenry in A Night in New York Jan. 25. Willard's Herald Square Comedians in Town Talk in McFarland's Row of Plots 4. Bruns and Nina's Vandervell 10, 11.

NORFOLKSVILLE.—Stratford Opera House (S. Onoski, manager): Prof. Louis Savant lectured upon Electricity to a very large and interested audience Jan. 21. The South Before the War 13; a fine performance; had moderately well-filled house 25. Ullis Abernethy 16; in Darkest America 6.

BALDWINVILLE.—Howard Opera House (H. Howard, manager): George B. Williams, Shakespearean artist, 2.

BONDOUT.—Lincoln Opera House (George G. Lincoln, manager): House dark Jan. 24-30.

FULTON.—Stevens Opera House (William C. Fulton, manager): House dark.

BUCHANAN.—Stone Opera House (J. P. E. Clarke, manager): Baber's Orchestra, local talent, gave a very pleasing concert to large attendance Jan. 27. Nellie McHenry in A Night in New York delighted a large audience 28. Conroy and Fox 29, 30; Rob Roy 1; William Rogers in Town Talk 2, 3;—Star's Opera House (A. A. Fenwick, manager): Rose Hill's English Folly co. drew packed houses 21-25. O'Brady's Election 25-27 was canceled after the opening production by Manager Fenwick. John Flynn's London Gaiety Girls 28; A Trip to Ireland 1-3;—Trans: Professor A. Harg, musical director of the B'nai Theatre and a member of New York Lodge, No. 1, E. P. O. Elks, was recently presented with a magnificent diamond Elks pin.

BALLSTON SPA.—Sage Opera House (William A. Quinn, manager): My Friend from India Jan. 25 to S. R. G. Co. one of the best ever seen here. Donnelly and Girard received a curtain call after second act. Margaret Fuller in The Princess of Bagdad 4.

MOUNT VERNON.—Opera House (Aug. C. Dorner, manager): The Opera House has changed hands. George Roberts retiring in favor of August C. Dorner, who will present The Span of Life on Jan. 25 with full metropolitan cast.

MIDDLETOWN.—Carnegie Theatre (H. W. Corey, manager): Gorton's Minstrels Jan. 25 to S. R. G. Margaret Fuller before a small but pleased audience.

The Princess of Bagdad 2; she was ably supported. My Wife's Friend 2; Al Field's Minstrels 1.

DANVILLE.—Hickman Opera House (L. H. Hickman, manager): South Before the War 25; S. R. G.; over 500 paid admissions; performance gave best of satisfaction. House dark 1-4.

WATERLOO.—Academy of Music (C. C. Gidley, manager): The Belle Jan. 21 to a large house; great satisfaction. Kallag Concert co. 27; full house and delighted audience. Edington and Co. Kluge 4.

GLASSBORO.—Opera House (F. F. Fyfe, manager): Edna's Projector Jan. 25 to poor business. Rogers' Alley 25 to light business; performance fair. Gorman's 4.

CORTLAND.—Opera House (Warner Reed, manager): Oriental Extravaganza co. in Blue Beard Jan. 25 drew a fair audience; co. fair. The juggling specialties of O. K. Sato were among the best ever seen here. The Duchess's Daughter 25;—Monat. Hall: The Climes Society gave an acceptable performance of Tenney's The Princess 25 to full house.

ROCHESTER.—Lyceum Theatre (A. E. Wolf, manager): The Mandarin Jan. 15; Bostonians 4-5.

COOK OPERA HOUSE (George C. Gerling, manager): Mr. Barnes of New York attracted fairly good houses Jan. 25-27. Lorraine Hollis as Marianna made a very favorable impression. Steve Brodie 25-26; good business. Lorraine's Oriental America 1-3;—Academy of Music (Louis C. Cook, manager): The Widow Brown played fine audiences 25-26. Co. excellent, and their good work was liberally applauded. The Boy Trump 1-3; Call 24, 4.

PORT JERVIS.—Opera House (Jacob Radle, manager): Fast Mail 4; great business; fair satisfaction. Jerome's Town Talk 25; the house; unsatisfactory performance, except a few good specialties. Howarth's Minstrels 16 to the biggest business this season; disappointed audience. Edward Harrigan in Old Lavender 25;—Trans: Murray and Ma-ply, looked for 26, canceled.

NORTH CAROLINA.

GOLDSTON.—Messinger Opera House (B. H. Griffin, manager): James Young in Hamlet 27;—Trans: Fagg's Female Minstrels, disbanded here 28.

RALEIGH.—Metropolitan Opera House (George D. Mease, manager): World co., looked for Jan. 21, failed to appear. The Alice Bynoe co. opened 25 for a week at popular prices. James Young presented David Garrick 25 to good business; performance highly appreciated. Flora Stanford co. week of 6; Dr. Talmage 17; Farmer Hopkins 18; Sam Jones 28;—Academy of Music (Crawford and Pence, managers): Pair of Jacks 25; fair house.

ASHEVILLE.—Grand (J. D. Plummer, manager): Rilly's Comedians in Our First Jan. 25; good co.; good business. Resident Comedians 25 to big house. A Pair of Jacks 26; Camilla Uno 3; Private Secretary 2; La Loe Fuller 8.

FAVETTEVILLE.—Opera House (Will C. Dodson, manager): Simon Comedy co. in The Colonel and repertoire of up-to-date musical comedies Jan. 25-28; business good; performance gave entire satisfaction.

NORTH DAKOTA.

FARGO.—Opera House (C. F. Walker, manager): Charles L. Young's Columbian Comic Opera co. Jan. 19-20 in Pirates of Penzance, La Manonette, and Erlanthe with Prof. Wymond's Magnificent of animated pictures between acts, to very poor business. Ethel Balch, the new leading lady, was seen at her best as Bettina in La Manonette. She is a thoroughgoing artist, and a favorite with the audience. The covers were very weak, and the orchestra consisted of one piece. D. MacLeod Telford gave his reading from Scotch literature 25 to fair audience. Ferguson and Emerick in McDuff's Twins 27; W. H. Brinkerhoff's co. in Nell Rogers's New Comedy 27; Ed Church's Metropolitan Theatre co. week of 2, presenting The Princess of Bagdad, Princess of 777 co. 4, with Ada Van Etta and A. W. Present in the leading roles.—Trans: Carl Stachdale, a brother of our local manager, left here 26 for Detroit, Mich., where he joins the First and Fanchette Theatre co.—Ethel Balch, prima donna, and George Liding, leading tenor, have joined the Columbian Opera co.—Myra Morella, the leading lady of the Columbian Comic Opera co., left the co. here after the expiration of a two weeks' notice, and Ethel Balch was engaged in her place.

GRAND FORKS.—Metropolitan Theatre (E. J. Lander, manager): House dark Jan. 19-25. Hunsbury 12.

JAMESTOWN.—Opera House (E. P. Wells, manager): House dark Jan. 17-24.

GRAPTON.—Opera House (W. W. Robertson, manager): E. Church's co. Jan. 25 in The Galley Slave in the afternoon and The Count of Monte Cristo in the evening to good houses.—Trans: Owing to the storm Mr. Church was unable to get here 21 as he intended, so he was only able to give one day's performance here.

OHIO.

DAYTON.—Grand Opera House (Harry E. Felcht, manager): A Temperance Town to good business Jan. 25. George Richards, Eugene Canfield, and a capable co. gave a first-class performance. Henry Watterson delivered his masterly lecture on Abraham Lincoln to a light attendance 25. Fagg's Theatre (Harry E. Felcht, manager): Boston Howard Athenaeum co. 21-25 to S. R. O. at every performance. It was one of the best and most refined special entertainments seen here this season. Kidnapped to light business 25-27, despite its sensational and melodramatic effects. Memorial Hall (Soldiers' Home): In Missouri to a well-pleased audience 25.—Trans: Will J. Tillen, of Shore Acres and the Prisoner of Zenda; George Murray, of Twelve Temptations; J. H. Wingfield, of A Midnight Bell; Ralph Howard, of A Bunch of Keys, and H. M. Tanner, of Roscoe's Midgots composed a quartette of active hunters for their respective attractions, who did business with Manager Felcht 25.—Duncan B. Harrison, representing A Midnight Bell, was unable to look after his interests in this city, owing to illness. J. W. Whitman.

AKRON.—Academy of Music (W. G. Robinson, manager): Shore Acres Jan. 25 to a very large and enthusiastic audience; performance excellent. De Leon's Comedians in My Kentucky Horse 25, and The Son of Monte Cristo 26, gave fair performances to well-filled houses. The Edison Vitaphone was exhibited between the acts, and greatly appreciated. The De Leons were here until 30, giving a change of programme nightly.—Assembly Hall (J. E. Peterson, owner): Symphony Concert by the Hubsburg (Pa.) Orchestra, Frederick Concert 28, very fine performance to a small audience. Lewis Morrison in Faust 1; Temp's Black Crook 2; Schilling's Minstrels 3; McAniff and Green 5-12; Agnes Wallace Villa co. 15; Clay Clement in New Dominion 16; Donnelly and Girard in My Friend from India 19.

TOLEDO.—James O'Neill appeared at the Valentine 1-2, 3-5 before large audiences in Monte Cristo, Virginia, and The Courier of Lyons. The Prisoner of Zenda was seen for the first time here 25-27. Notwithstanding the very cold weather, the Valentine was two-thirds full at each performance. Much interest was felt in the appearance of Grace Reale, a Toledo lady, who made her debut with the Bostonians a few years ago. This was Miss Reale's first appearance here in drama, and she filled her part acceptably. The Valentine continued, with Gus Hedge, to good business at the People's 25-28. The Swedish dialect of Mr. Hedge is very heavy, but at times rather hard to understand. In Missouri, enacted by Hamilton's co., opened to a good house 24, business continuing fairly good for the engagement of four performances. This is one of the best co. seen at the People's this season.

COLUMBUS.—Great Southern Theatre (Lee M. Boda, manager): Prisoner of Zenda Jan. 25-30; S. R. G. 2-5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Sages 15-25 did well with their interesting entertainment. Town Topics 25-30; Vanity Fair 31-35;—Herald Square Theatre (Albert Owen, manager): Othello 25-28 did a good business; performance good, and pleased all. Howard Athenaeum Society co. 25, 26. Co. excellent; business good. Some of his excellent hand packed the house 27. Rogers' Alley 28; Sidewalks of New York 1-4; Packer's Red Boy 4-6; Superbia 8-10;—Trans: During the absence of Mr. Barnes, Ad Mills, who assumed the management of the Southern-Globe Miller, of The Prisoner of Zenda co., is a Columbus girl, and her numerous friends are preparing to accord her a hearty welcome.—Stuart Robson will produce his new play, The Jackkins, during his engagement here.

SANDUSKY.—Rogers Opera House (Charles Bots, manager): Rogers' Minstrels Star Society co. played a fair audience Jan. 25. Numerous clever specialties were introduced, and the performance through-

out was very entertaining. The charming little comedienne, Jessie Mae Hall, closed a week's engagement 25 to the capacity of the house. Home, Sweet Home, The Telegraph, A Man of Mystery, Princess of Patchen, A Complicated Case, Jewellery, The Millionaire, and a musical extravaganza on Cinderella appear in her repertoire. Large audiences greet the actress, who is supported by a well-balanced co. John Griffith 6 in Faust; Vale's Twelve Temptations 10; Ethel 13 in Josephine. Enquiries of the French; Clay Clement 15 in The New Dominion.

MANHATTAN.—Memorial Opera House (E. E. Radly, manager): Vale's Twelve Temptations to a \$500 house Jan. 25, giving good satisfaction. Sowing the Wind 2; Schilling's Minstrels 3; Limited Mail 6.

KENTON.—Dickson's Grand Opera House (Henry Dickson, manager): Town Topics Jan. 21 to a good house; very strong co., and gave the best of satisfaction. Faust 2.

FREMONT.—Opera House (Helm and Haynes, managers): Choral Society Concert (local) Jan. 25. House dark 1-4. Charles H. Vale's Twelve Temptations 9.

MARION.—Grand Opera House (Henry Stralla, manager): Town Topics Jan. 25 placed a fair audience. The Girl I Left Behind Me 27; Shore Acres 28; Trip to Chinatown 1.

NEW LEXINGTON.—Smith's Opera House (T. J. Smith, manager): J. E. Toole with a poor co. in Killarney and The Rhine Jan. 20 to a small audience.

GALLIPOLIS.—Astor Opera House (C. E. Clark, manager): Mrs. General Tom Thum's co. Jan. 20, 21 to fair house and well-pleased audience. Bunch of Keys 4;—Trans: Mrs. General Tom Thum was under a doctor's care while here with a severe cold, but was able to appear in her part.

HILLSBORO.—Belle Opera House (Frank Ayres, manager): Hands Across the Sea Jan. 25 (cast nearer pleasing everybody than any attraction this season).

HAMILTON.—Globe Opera House (Conner and Smith, managers): Hoyt's A Texas Star to a fair audience Jan. 25; co. excellent, and performance well received.

SALEM.—Grand Opera House (Elliott and Geiger, managers): An American Girl Jan. 25 to light business. The best comedy drama of the season. George Adams in The Sporting Chase 20.

CANAL OVER.—Big 4 Opera House (Beltzer and Cox, managers): Shore Acres Jan. 25 to the largest house of the season. Morrison's Faust 25; Packer's Red Boy 2; Joshua Simkins 4; John Griffith 17.

CAMBRIDGE.—Hammond's Opera House (Robert Hammond, manager): Amazon Brothers for three nights; beginning Jan. 21 to very poor business.

Date Jan. 31 to a crowded house. Hands Across the Sea 27 to poor business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Hands Across the Sea Jan. 31 to a light house. Carter's Past 28 to poor attendance and not at all satisfactory. Rest of the Pathfinders 25 and week to large house. Walker Whitehead 4 in Richmond; White Creek 6.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Roush, managers): Yale's Twelve Temptations Jan. 31 drew a large house; Town Topics 28; business fair. Boston Howard Atherton co. 27; fair house.

CANTON.—THE GRAND (L. B. Cool, manager): An American Girl 28 to good business. An American Girl 28 to good business. The Pittsburgh Orchestra, assisted by Herman O. C. Korthner, of this city, delighted a large audience 27.

BELLEFONTAINE.—GRAND OPERA HOUSE (G. W. Guy, manager): Kline's Chemistograph Jan. 25, 26 to light attendance. Walker Whitehead 2; Hancock 20.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. I. Quirk, manager): The Kellogg Bird Carnival and Concert co. gave an excellent house and pleased everybody Jan. 25. Emily Stuart Kellogg, a soprano, is a vocalist of great power. She responded to numerous encores. The Vitacope 26, 27, through mischance in contract, has been canceled. The Bowers Girl 28; Other People's Money 26; Rose D'Erina 28; Himmler's Ideals week of 3. HERRICK'S THEATRE (John Herrick, Jr., manager): More closed a fair week's business 28 presenting Rhody. The class of plays in Herrick's repertoire does not suit our class of patrons. The Beach Family in vaudeville opened week of 25 to fair house. The Beach children rising in age from three to twelve years are very clever, but the other members of the co. are not. Business continued light through the week. The Lotus Glee Club are rehearsing Mikado and will produce it 28. Charles Leyburn, an old Schuylkill County boy, is with Himmler's Ideals and called on friends here. John J. Snyder, a bright star in amateur circles in this region, was married 23 to Emma Wagner of Shenandoah. Frank H. Snyder, of this city, has taken the management of Professor Marvel, hypnotist. Thomas Ward of Darkest America, was thrown from the car while boarding the train at Tamaqua, and narrowly escaped death. Other People's Money will fill an open date here 2.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Vecker, managers): Dan's Sally in O'Brien the Contractor, gave satisfaction to fair audience, matinee and evening Jan. 25. Walter's Comic Opera co. opened a week's engagement to S. R. O. 25, and are giving great satisfaction. Besides a capable co. and a good orchestra and fine scenery, between the acts living pictures are exhibited and vaudeville turns are given. Kennedy's Players 1, 2; The Ensign 4; The Burglar 6. ORANGE STREET OPERA HOUSE (W. O. Frail, manager): This house originally called the Imperial has been greatly improved by the new John W. Himmels. It has a seating capacity of 800 and is well heated and lighted by electricity. It is centrally located and is very cozy and complete. It will be reopened Feb. 1 with Edison's triumph of the Projectoscope. IRVING: Dan's Sally was entertained after the performance 25 by R. J. McGraw, the millionaire contractor of this city. D. R. Gundaker, of this city, is a member of Walter's Opera co., and assumed the role of the Sultan in Tar and Tarn and was heartily received. Louise Moore joined Walter's Opera co. here taking the place of Marie Biffen, who left to join the co. that will play Hot's new farce comedy. On the opening night of Walter's Opera co., while preparing for the amaze march, a platform about five feet high broke down and painfully injured Misses Moore, Mayhew, Ashton, Riggs and Denev. A physician was called and they were taken to the hotel. They all recovered sufficiently to appear at Wednesday night's performance.

WILKESBARRE.—GRAND OPERA HOUSE (M. Z. Burgunder, manager): Walter's Comedy co. closed the second week of their engagement Jan. 11-23 to crowded houses; general satisfaction. William H. Barry in The Rising Generation 25 to S. R. O. Audience well pleased. Whitney Opera co. 26. MUSIC HALL (N. H. Brooks, manager): Edison's Vitacope and Tondra co. played to large and very well-pleased houses 21-23. The Watson Sisters and Juan De Zamora played fair business with their Triangulo-Girator 25-27. The Tornado 28-30. Flynn's London Gaiety Girls 1-3; William Brady's After Dark 4-6. IRVING: William Barry gave his last performance of The Rising Generation at Wilkesbarre 25 and will open with a new play, Old Bradley's Money, at Jersey City 28. On 1 the R. P. O. Edna, No. 100, gave a banquet in honor of their eighth anniversary.

SCRANTON.—THE PROTECTOR (Wagner and Reis, managers): Murray and Murphy's Comedians in O'Dowd's Neighbors Jan. 29 to large business; audience pleased. George H. Summers and Belle Stevenson in repertoire 25-27, with matinee, all to fair business; co. has several pleasing specialties. DAVIS'S THEATRE (George E. Davis, manager): Watson Sisters 21-23 gave one of the best performances of the season to large business. The Actor's Holiday 25-27; fair co.; light business; co. has several pleasing specialties. GUNTER: The Power of the Press 25, 26; packed house; play well received. Peter F. Dailey in A Good Thing 27; large and pleased audience. Walter's Comedy co. in repertoire 25-27, with matinee, all to large business; co. is well liked.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Kennedy Players closed a week's engagement Jan. 25. The repertoire consisted of The Two Orphans, Midnight Express, Two Thieves, The Octopus, Brother's Crime, Slaves Before the War, Ticket-of-Leave Man, and Ingomar, which were very satisfactorily presented and received liberal applause. Inco-act, with Mr. E. Sullivan in the title role, and Emily Lancelotti as Parthenia were especially well received. Full houses ruled throughout the engagement. An appreciation traveling under the auspices of the title of London Gaiety Girls, appeared 25; a good-sized audience, who expected to see a clever burlesque entertainment, were badly disappointed. Fallen Among Thieves, a strong melodrama, was interpreted by a well-balanced co.; the large and well-pleased audience, who were the performers. Inham's Octopus 1, 2; The Real Widow Brown 3; Lillian Kennedy in The Deacon's Daughter 4; Other People's Money 6; Digby Bell in Hoy's A Midnight Bell 12.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The concluding performance of Nittuna, the comic opera by Charles C. Frick and Robert F. Gibson, with entirely local situations, Jan. 20, drew a large house despite decidedly inclement weather. The two performances were under the chaperone of the local "400" and the entire net receipts went to the local Hospital and Dispensary. The receipts for the two performances aggregated over \$1,100. The hospital receives about \$500. The local newspapers kindly furnished all the necessary advertising and printing gratis. Of the music and libretto nothing but praise can be given, it being a remarkable work for two local amateurs. Of the performances in their entirety they were simply beyond criticism for local production, and every one in the cast from this place. Mrs. W. M. Burman, wife of William H. Burman, one of the house directors, filled the role of Nittuna the Fairy of the Codorus. V. M. C. A. Star Course, 21, with the Kellogg Bird Carnival and Concert co. as the attraction drew a large and well-pleased house. The London Gaiety Girls 23 drew a good house of the male persuasion. Edison's Projectoscope opened 25 for a week excepting 26. The attraction promises to draw well on the entertainment furnished in excellent. Dan's Sally in O'Brien the Contractor 26 drew a good house; good performance. Maude Hillman week of 14.

BROWNVILLE.—THREE TOWNS THEATRE (L. C. Richie, manager): Guy Brothers Minstrels Jan. 21 to S. R. O.; good performance. J. E. Toole return date, in German Cypres 22; Nona Jolity co. 4.

BLOOMSBURG.—OPERA HOUSE: Actor's Holiday with Pichaninsky Band Jan. 23; fair performance to fairly good house. Marcy, by home talent, was given 21 to capacity of house. Frank Wilson, Albert Denny, William McGill, Katherine Gardner, and Miss Runyon deserve special mention for their splendid work. Professor Howe, with Phonograph and Kinetograph drew crowded house for benefit of Lutheran Church 25.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Walter's Opera co. closed a week of very profitable business Jan. 23. This organization gives a composite form of entertainment, introducing between the acts Mildred Dempsey, a graceful dancer; the Lily Quartette, which consists of Misses Stanford, Powers, Dodge and Riggs in up-to-date songs and dances; and Edgar Lowell in a repertoire of popular songs. Dan's Sally in O'Brien the Contractor, supported to a small house 26, due to a bad night. The play is strongly written, and abounds in

thrilling situations, and the climaxes are worked up with a master hand. The co. is fully adequate for the production of the play. The staging is effective. The criticism of the play and co. were favorable. The Boston Rival, a musical attraction of the highest order, was the fifth entertainment of the Y. M. C. A. Star Course 26. The house was well filled, and the audience warmly appreciative. Local Minstrels 27 to a fair house. Wolford Comedy co. 28-30; Dr. Belgraff 3.

POTTSTOWN.—GRAND OPERA HOUSE (George R. S. Larrison, manager): London Gaiety Girls Jan. 31 to only fair business.

MILTON.—GRAND OPERA HOUSE (Griffiths and Co., managers): The Tornado 1.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): O'Dowd's Neighbors Jan. 21 to fair and appreciative audience. Bowers Girl 26; Edison's Vitacope 2, 4; The Hesperoph's Anniversary entertainment 3; Our Boys, for the benefit of the Children's Home 6.

PUNKSUTAWNEY.—MANORING STREET OPERA HOUSE (J. C. Fisher, manager): Actor's Holiday 19 to poor business, co. being extremely poor excepting the specialties of H. E. Baker and Gladys St. John, which were very good. Lincoln J. Carter's Tornado 23 to good business and best of satisfaction. Al. G. Field's Darkest America 1; J. E. Toole in Cypres German; 6; Guy Brothers' Minstrels 9.

DU BOIS.—FULLER'S OPERA HOUSE (James Russell, manager): Lincoln J. Carter's Tornado 23 to S. R. O. and was all that could be desired; co. strong and the scenic features complete. Darkest America 1. IRVING: The local dramatic association has secured Mr. and Mrs. J. G. Brown as instructors and after a few rehearsals will give a series of entertainments in adjoining towns.

TYRONE.—ACADEMY OF MUSIC (C. M. Waple, manager): Rob Roy Jan. 23 gave good performance to fair business.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): The cold wave prevented Augustine Neville in The Boy Tramp from having a full house Jan. 26; co. gave good satisfaction.

UNIONTOWN.—GRAND OPERA HOUSE (Benson and Hirsch, managers): Nona Jolity co. 25, 26 to light business. Guy Brothers' Minstrels Feb. 10; Al. G. Field's Darkest America 20; Lillian Kennedy 23.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam P. Yobe, manager): Guy Brothers' Minstrels Jan. 23, 24, 25, 26, 27, 28, 29, 30, 31; performance fair; small house, owing to blizzard.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Peck's Bad Boy Jan. 20 to light business. South Before the War 21 amused a good house. Spooner's Comedy co. 1, 2.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): DeCoursey and Mack in The Pay Train, Captain's Mate and Money to Burn to big business Jan. 21-23; giving good satisfaction. Mr. and Mrs. Thomas R. Bentley, of this place are members of the co., and were recorded a warm welcome. Peck's Bad Boy to light business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Elmer E. Spencer Jan. 23 in Othello to a fair and very enthusiastic audience; excellent co. Darkest America gave two performances 25 to good business and appreciative audiences; specialties well received. Floy Crowell 6.

NAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Bowers Girl was presented Jan. 25 by a very good co. performance excellent; Rob Roy 28.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargrave, manager): A Bowers Girl to fair business Jan. 25. Murray and Murphy in O'Dowd's Neighbors to fair business 26. Dan's Sally in O'Brien the Contractor 28. A Railroad Ticket 30. IRVING: James Cassidy, of Harrigan's Old Lavender co., was entertained by John Miles of the usher staff of the Grand, while in this city. Professor John E. Egan, leader of the Opera House Orchestra, has resigned and has accepted a similar position in New York City.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Edward Harrigan and co. in Old Lavender Jan. 25. Notwithstanding it was the coldest night of the season a large and highly pleased audience witnessed the most performance seen here this season. IRVING: The Berwick Comedy Band rendered a serenade to Mr. Harrigan in front of the Opera House before the curtain was rung up.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Edward Harrigan in Old Lavender Jan. 23 to good business. Other People's Money 25 to poor house. Rob Roy 28.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): London Gaiety Girls Jan. 23; good business; co. has a few good people.

WEST CHESTER.—OPERA HOUSE (F. J. Palmer, manager): A Bowers Girl Jan. 21; performance fair, good house. Side Tracked 25, performance excellent; very good house; audience pleased.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): Edward Harrigan and co. in Old Lavender, owing to bad weather, was greeted by a small house Jan. 27; performance good.

DAWSON.—GRAND OPERA HOUSE (J. S. Langhrey, manager): F. Finch's Sporting Craze co. 6; house dark week of 8.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): Other People's Money with Hennessey Leroy to a fair and extremely well-pleased audience Jan. 25. Lincoln J. Carter's Tornado pleased a fair audience on a bitter cold night 25. Darkest America 30.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. White, manager): Edward Harrigan in Old Lavender Jan. 25 gave an excellent performance to fair business. Other People's Money 26.

READING.—GRAND OPERA HOUSE (Geo. M. Miller, manager): The Streets of New York was well produced to large audience Jan. 25. IRVING: The Music (John D. Misher, manager): Darkest America 21; Dan's Sally 22; Murray and Murphy 23; Kennedy Players week of 25. GILBERT'S AUDITORIUM (Charles Gilder, manager): Al Reeves's Specialty co. gave a very good performance week of 25.

ORL CITY.—OPERA HOUSE (C. M. Loomis, manager): Peck's Bad Boy Jan. 21 to small house; performance ordinary but enlivened by clever specialties. Thomas Shea co. opened a week of repertoire 25 to crowded house. The Sporting Craze 1; Pete Baker 4-6; Da. Am. America 8. IRVING: The Hopkins Trans-Oceanic co. booked for 22, 23, but did not appear owing to disbanding of co.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Peter F. Dailey in A Good Thing Jan. 31 to large and delighted audience. Flora Irwin shared honors with the star and her songs made a hit. Katherine Oliver in Scotch characters 23; large and well-pleased audience. The Edison Vitacope and concert co. 25, 26; good performance to fair business. The London Gaiety Girl's 27; pleased a large audience. Alex. W. Wilson, Ed. R. and Della White deserve special mention. Elroy Slack co. 1, 2; The Real Widow Brown 4.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Dr. A. Will, lecturer, "The Model Woman," to large and good audience Jan. 21. Peck's Bad Boy to small house but fairly well pleased 22. Sporting Craze to good business 23 and matinee and best of satisfaction. Cecil Lawrence, who has one of the principal parts, is a Titusville girl. My Dad the Judge to a fair and well-pleased house 25. The American Girl co. 27 to a good house; performance good.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): House dark Jan. 25.

ROCHESTER.—OPERA HOUSE (C. A. Vandervelde, manager): Pete Baker Jan. 21-25 to S. R. O.; performance good; receipts \$190. House dark 25-28.

CONNELLSVILLE.—NEW MYRA OPERA HOUSE (Charles R. Jones, manager): Nona Jolity co. in The Kodak Jan. 27-29.

PHILIPSBURG.—FINCH'S OPERA HOUSE (R. L. Pierce, manager): Murray and Murphy's Comedians Jan. 6; Dan's Sally 11; Sporting Craze 20; Rob Roy 21.

WELLSBORO.—RACINE AUDITORIUM (Dart and Dart, managers): Elmer E. Spencer in The Merchant of Venice Jan. 25 to a fair business; excellent co. Mr. Spencer as Shylock did the finest acting ever seen here.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Peck's Bad Boy Jan. 23, matinee and evening, made a very pleasing impression; clever specialties; business fair. Wilbur-Kirwin Opera co. 25-30 delighted large and fashionable audiences. Lady Slavers 3.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Modler, manager): My Dad the Judge 25; performance first-class; small house. Peck's Bad Boy 27; fair house; general satisfaction. McAuliffe and Green 1-6; Our Country, home talent, 9-11; Griffin's Past 14.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Sons of Veterans, home talent, Jan. 25 to good house; co. good. L. J. Carter's Past 28.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dyer, manager): Whitney Opera co. in Rob Roy Jan. 25 to advance prices; performance excellent; house well filled. May Smith Robins in Little Trifles 6.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): Darkest America Jan. 25 to large house; excellent performance; house dark 8.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Ullie Akersom Repertoire co. filled a week's engagement Jan. 25 to the capacity, the S. R. O. sign being displayed three times; very satisfactory performance. Daniel Sully in O'Brien the Contractor 1; Conroy and Fox 6.

LOCK HAVEN.—OPERA HOUSE (J. H. Wiggins, manager): Al. G. Field's Darkest America Jan. 27 to large and well-pleased audience. House dark 1-6.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Other People's Money to fair house Jan. 23; Golden Coast Minstrels, local, 26 to fair house. Actor's Holiday 20.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): The McAliffo-Green co. Jan. 18 to packed houses, presenting The Vendetta, For Cuba, Bowers of New York, Our Strategists, Through Russia, Snows, and The Westerner. Hennessey Leroy in Other People's Money thoroughly delighted a medium audience 25. The Whitney Opera co. presented Rob Roy in a pleasing manner to good audience 27. Phil W. Peters in A Marriage Broker, booked for 29, failed to materialize. The Actor's Holiday 1.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Power of the Press drew very good houses Jan. 23, 25; satisfactory performance. The Elroy Stock co., supporting J. Harvey Cook and Lottie Church, opened a week's engagement 25 at reduced prices to good business. The repertoire includes The White Squadron, The Land of the Midnight Sun, Paradise Alley, Sea of Ice, The Unknown, She, and East 1-5.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Spencers Jan. 25-30, good business; well-pleased audiences. Vermont, local, 3, 4.

LEBANON.—FINCH OPERA HOUSE (George H. Spang, manager): Darkest America Jan. 29 to a large house; enthusiastic audience. Arnold Walford's co. 25-27 to fair houses. Tornado 4.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Miss Philadelphia with Ices McCusker in the title role, was presented Jan. 19 to a large audience; performance fair. A Railroad Ticket 28; Dan's Sally in O'Brien the Contractor 30; Minnie Lester week 1-4.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): George Adams in The Sporting Craze Jan. 22 gave fair satisfaction to small audience. Frank M. Mila, Monte Collins and Norma Mills, in My Dad the Judge, which is a poor version of Our Boys, failed to please a small house 25. Conroy and Fox in O'Brien's Vacation 27 to fair house; moderate satisfaction. Rather, local, 28, 29; De Coursey and Mack co. 1, 2; Darkest America 6; Summers Comedy co. 21-27.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Edward Harrigan Jan. 25 to fair and well-pleased audience. My Dad the Judge, Hennessey Leroy in Other People's Money 29 to small and well-pleased audience. Mr. Leroy is really strong in the part of Old Hopper. Charley's Aunt 15. IRVING: The S. O. F. E. have rented rooms in the new P. O. S. of A. Building.

BELLEFOUNTE.—GARMAN'S OPERA HOUSE (Al Garmann, manager): Elmer E. Spencer and Frank Henning gave a magnificent production of Othello Jan. 21 to a good and exceedingly well-pleased audience. Henning as the Moor and Spencer as Iago received several recalls.

TARENTUM.—ALHAMBRA THEATRE (C. W. Park, manager): Lincoln J. Carter's Tornado to a big house Jan. 18; performance and scenery gave excellent satisfaction. The Nevilles in The Boy Tramp to S. R. O. 23; performance excellent. House dark 23-4. IRVING: The Pittsburgh Plate Glass Company, employing between 2,000 and 4,000 men, has started up. Consequently these theatrical here will be much better in the future.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Treble Clef Club (local) Jan. 22 to a packed house; performance excellent. Little Rascals, local, 25-30 in The Factory Girl to S. R. O., and in doing for the Sporting Craze 4; Stetson's U. T. C. 10. IRVING: Harry Markham and wife joined Kittle Rhodes's co. here 25. Kittle Rhodes has secured Milton Hobbs's play, Love and Law, and will add it to her repertoire. John A. Kelly, better known as King Kelly, who has been playing dates on the Hopkins Circuit, is spending a couple of weeks with his parents and friends in this city.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): The Sporting Craze Jan. 23 gave a first-class performance to a fair and well-pleased house. Specialties very good. George H. Adams as Ben Luckey, Bow-Legged Hiram and the king of stiffs, and his two daughters, Tonina and Lily, in their songs and dances were great favorites. Santanelli 2, 3.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Comic opera of Patinette was presented Jan. 25 by local talent for the benefit of Washington C. Cemetery, No. 4, Knights Templar, and the performance was the best ever given here by amateurs; excellent houses prevailed throughout; every one delighted. Carrie Doty Spooner as Vladimir is nothing to be desired. Her singing was applauded heartily by an enthusiastic audience. Arthur B. Cummertford, a prominent Elk, as Isset Pasha was capital. Mica Gosling, Harry M. Spooner and Mr. Bryer deserve mention for their uniformly good work. Pinafore will be presented by the same co. 29, 30.

WOONSOCKET.—OPERA HOUSE (George C. Swann, manager): A Breezy Time Jan. 25; fair house. Con Hollow 24; fair house. A Florida Enchantment 26; Robert Mantell 31.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): Field and Hanson's Drawing Cards 21-22; fine attendance; satisfactory performance. Fitz and Webster's A Breezy Time 25-27; patronage good; performance deserving better. Edison and Dow Vaudeville co. 4-6; Tony Farrell 11-12; Incoy 15-17; Enemies for Life 18-20. IRVING: Fred J. Miller, advertising agent for Pawtucket Opera H. House, has been engaged to act in that capacity to Walter L. Main's Circus season of 1897.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Dan McCarthy Jan. 23; Past 28.

RHODEPORT.—TARRANTON'S OPERA HOUSE (J. M. Thourton, manager): The Ensign Jan. 22; fair business. Con Hollow 28.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Engene Cramer, manager): The Langdon Dramatic co. closed a week's engagement Jan. 25 at popular prices.

ANDERSON.—OPERA HOUSE (O. U. Brezvale, manager): Flora Stanford co. Jan. 18-20; business good; co. splendid. Captain Dick, by local talent, 26; Private Secretary 1; Farmer Hopkins 6.

SUNTER.—ACADEMY OF MUSIC (Ryttenberg and Scherwin, managers): Langdon Dramatic co. in repertoire week of Jan. 11; performance good; business fair. Oscar P. Simon Comedy co. 25-27; Powell, the magician, 28, 29; James Young in The Lady of Lyons 1.

CHARLESTON.—OWENS'S ACADEMY OF MUSIC (Charles W. Keogh, manager): Frank Jones Jan. 21-23 drew packed houses at popular rates. Flora Stanford co. opened a week's engagement 25 to S. R. O. Engle's Bull 4; James Young 3; Clary Fitzgerald 2; Richard Mansfield 9. V. M. C. A. HALL: Remenyi 1.

ORANGEBURG.—ACADEMY OF MUSIC (R. H. Jennings, manager): 1861-65, by local talent, Jan. 25 to a full house. Performance pleasing. Emma Warren Theatre co. 8 and week in repertoire at regular prices.

TENNESSEE.

NASHVILLE.—THE VANDOME (T. J. Boyle, lessee and manager): Thomas O. Seabrooke and his splendid co. presented The Speculator Jan. 20, matinee and night, to large houses. Digby and Laura Joyce Bell in A Midnight Bell 21, 22 to good business. Darkest America matinee and night 23 drew fair houses. The Metropolitan Concert co., including Camilla Urso, Mile Desjardins and others, drew a large house 25. Camilla Urso in Dr. Bill 27, 28. La Loie Fuller, assisted by Elman, L. For Fair Virginia 3, 4. New MARION

ANNIE IRISH

Disengaged for Leading Business

After Feb 6th.

Address MIRROR.

THEATRE: Maggie Cline in On Broadway 26. A Baggage Check 5, 6. GRAND OPERA HOUSE (J. J. Boyle, manager): Peters and Green in repertoire of comedies 25-30 opened to good business. The White Crook 4, 5. IRVING: Camilla Urso, the violinist, here with the Metropolitan Concert co. was married in Nashville over thirty years ago, lived here for several years, and taught at the old Nashville Academy. Alice Esell, of Pulaski, Tenn., joined the Peters and Green co. here, and made her first appearance with them 25. The Centennial Music co. open a continuous performance here 27.

MEMPHIS.—LYCUM THEATRE (John Mahoney, manager): Thomas Q. Seabrooke in The Speculator to good business Jan. 21. Stuart Robson, supported by Mrs. Janauschek, in Mrs. Ponderbury's Past 18, 23; fair audiences. Our Past 23; Della Fox in Fleur-de-Lis and Little Virginia 20, 21. Fair Virginia 3, 4. GRAND OPERA HOUSE (R. S. Douglas, manager): John Philip Sousa and his peerless band 20. Mrs. Northrop the soprano, was well received. Maggie Cline in a new reading of On Broadway 25. Sol Smith Russell 26 in his new play, A Bachelor's Romance, before a delighted audience. Vette Guilbert 20; La Loie Fuller 30; Baggage Check 2, 4. AUDITORIUM (B. M. Stainback, manager): The second Metropolitan Concert, with Camilla Urso as the star performer, 25 was made a society event, and a large audience enjoyed the performance. IRVING: J. K. Murray, in advance of Della Fox and Ed Thourner for La Loie, mingled with during the week. F. Hopkinson Smith, the novelist, will lecture under local patronage Jan. 27. While here Sol Smith Russell was the guest of Rev. Dr. Patterson, rector of Grace Church. The Auditorium policy has been changed and the house is now open to engagements with road co.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Dr. Bill, with Camilla Urso in principal role, Jan. 25 to fair business; performance excellent; audience well pleased. Camilla Urso, of the Dr. Bill co., who was recently injured in an accident at the Grand Opera House, Duluth, Minn., has entirely recovered, and is now playing her part with the co.

JACKSON.—PYTHIAN OPERA HOUSE (Wormer and Tschel, managers): Our Flat 31. ACADEMY OF MUSIC (Howard W. Key, manager): Edward Rafter Perry played a large audience in piano recitals.

KNOXVILLE.—STANTON'S THEATRE (Pritz Stant, manager): The Lady Slavey Jan. 25 to packed house; audience well pleased. The White Crook 28; Peter Dailey Feb. 1; Texas Star 2; Private Secretary 3.

TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): The Pay Train made its first appearance here Jan. 18 and received a fair house. The performance and scenery proved only fair. The Past Mail 19 to good business; satisfactory performance. Clary Fitzgerald, supported by a fair co., presented The Foundling 20 to one of the better houses of season; performance unsatisfactory, as it was badly cut, and not what was expected. Eddie Foy, surrounded by a first-class co. of specialty artists, presented Off the Earth 23 to a large audience; performance one of the best seen here this season; costumes and scenery excellent. Special mention is due Eddie Foy, Mary Marble and Adele Farrington. IRVING: Adele Farrington, of the Eddie Foy co., leaves that organization at New Orleans 20, and returns to Philadelphia for the Summer. She has not made any arrangements for the coming season, and intends taking a long needed rest. James M. Drake, assistant manager of the Grand, has leased the Auditorium for the Summer season. It will be refurbished with new scenery, etc. During the Clary Fitzgerald engagement here Manager Forester, of the co., and local Manager Sid Weis had a dispute over a piano to be used upon the stage. Mr. Weis's contract did not require the piano; consequently he would not furnish it, but Mr. Forester insisted upon having it, and declared he would not raise the curtain, and there would be no performance. Mr. Forester finally informed Manager Weis he would raise the curtain, but the performance would be badly cut, which it was, and the audience had to suffer. Mr. Forester also claimed some difference in the counting up of box sales, and was invited to count the upper part of the house, which he did and then stated that no more of Charles Frohman's co. would play Waco. Manager Weis informed Forester he could do as he desired regarding the matter. Mr. Forester was certainly unjust toward Mr. Weis, as he has never had any trouble heretofore, and is as capable a gentleman as can be found in the management of any opera house. WILLIAM LYONS.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild brothers, managers): House dark week ending Jan. 25. William L. Roberts, supported by Olive Martin 26.

DENISON.—OPERA HOUSE (Milton L. Eppstein, manager): Merry World co. Jan. 23 did a big business and delighted the audience with a smooth and even performance. Mr. Grennell, Miss Patee and Catherine Bartho did good work. Side Tracked 25.

TEXARKANA.—GRIFFIN'S OPERA HOUSE (Harry Ehrlich, manager): The Merry World co. attracted a good and pleased audience Jan. 19. Edison's Vitacope 23 to only moderate business.

GREENVILLE.—KING OPERA HOUSE (J. O. Tanager, manager): Eddie Foy in Off the Earth Jan. 17 to good business.

FLATONIA.—ARNHEIM AND LAKE OPERA HOUSE (A. Braunauer, manager): Bill Boone Concert co. Jan. 23 to S. R. O. Best of satisfaction.

PARIS.—PATERSON THEATRE (Sol Davis, manager): The Merry World 20 to a top-heavy house not over pleased.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendelhall, managers): Frank Jones in A Yankee Drummer Jan. 18 to fair business; excellent co. and deserving a better house. Pay Train 28.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Edison's Vitacope and Vaudeville co., matinee and night, to good business Jan. 23. Co. very poor. The greater part of the audience left in disgust.

BRENNHAM

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issues, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's Clay T. Vance, mgr.): Philadelphia, Pa., Feb. 14, New York City 9-20.

AMERICAN GIRL (A. Q. Scammon, mgr.): Watertown, N. Y., Feb. 2, Fulton 4, Rochester 46.

ANDREW MACK (D. W. Trane and Co., mgrs.): Detroit, Mich., Feb. 14.

ALICE BRYNE (Durham, H. C., Feb. 14).

ARNOLD WOLFE (Carlisle, Pa., Feb. 14).

ARVEN BARK (Robert Lowe, mgr.): Ashland, Pa., Feb. 2, Harrison 2, Wilkesboro 44.

A BIRDY TIME (Fitz and Webster, props. and mgrs.): Gloucester, Mass., Feb. 2, Marblehead 3, Haverhill 6, Lawrence 8.

ADA GRAY (Cincinnati, O., Feb. 14).

A RAILROAD TICKET (Willis E. Bover, mgr.): Philadelphia, Pa., Feb. 14.

ADA BERNAN (Augustin Daly, mgr.): New York city—indefinite.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

A BAGGAGE CHECK (Blaney's W. S. Butterfield, mgr.): Vicksburg, Miss., Feb. 2, Memphis, Tenn., 4, Nashville 6, Evansville, Ind., 7, Owensboro, Ky., 8, Henderson 9, Princeton 10, Paducah 11, Cairo, Ill., 12, Morphyboro 13.

ALAS-BA (Clement Salisbury, mgr.): Nevada, Mo., Feb. 2, Scott, Tenn., 3, Carthage, Mo., 4, Springfield 5, Ft. Smith, Ark., 6, Little Rock 8, Pine Bluff 9, Hot Springs 10, Texarkana, Tex., 11, Paris 12, Sherman 13, Galveston 14, Denison 15, Corsicana 17, Bryan 18, Houston 19, Galveston 20.

BLACK SHEEP (Hoyt and McKee, mgrs.): St. Paul, Minn., Feb. 46.

BITTER TRUTH (Rock Springs, Wyo., Feb. 14, Evansville 13, Park City, U., 15-20).

BROTHERS FROM BOSTON (Davis and Keogh, mgrs.): Bridgeport, Conn., Feb. 2, Hartford 4, New York City 8, Buffalo 10-20.

BOUCHIER AND VANNUCCI (Chicago, Ill., Feb. 14, Philadelphia, Pa., 8-13).

BOSTON COMEDY (H. Price Weber, mgr.): Nashua, N. H., Feb. 1-15.

BRENNETT-MOULTON COMEDY (Monte Thompson, mgr.): Lawrence, Mass., Feb. 14.

BOWERY GIRL (Michael, mgr.): Lynn, Mass., Feb. 2, Chelsea 9, Marlboro 10, Newport, R. I., 11, Hartford Conn., 12, 13.

BANCROFT THE MAGICIAN (Edward L. Boom, mgr.): Princeton, Ill., Feb. 2, La Salle 3, Bloomington 4, Springfield 5, Loganport, Ind., 6, Kewanee 8, New Castle 9.

BUNCH OF KEYS (Gus Bohner, mgr.): Marysville, O., Feb. 2, Mt. Vernon 3, Chillicothe 4, Jackson 5, Ironton 6, Gallipolis 7, Wheeling, W. Va., 8, Sistersville 10, Wheeling 11-13.

BUCKLES STOCK (George Buckler, mgr.): Selma, Ala., Feb. 14, Eufaula 13, Troy 15-20.

BOWERY GIRL (Lillian Kense; Jack Lodge, mgr.): Philadelphia, Pa., Feb. 14.

BRAND OF CAIN (Pensacola, Fla., Feb. 14).

BOYS OF KILKENNY (Townsend Walsh, mgr.): White Plains, N. Y., Feb. 2, Bristol, Conn., 3, Bridgeport 10, 11, Watlington 12, Torrington 13, Holyoke, Mass., 15-17, Palmer 18, Fall River 19, 20.

CHARLES A. GARDNER (Del S. Smith, mgr.): Norfolk, Va., Feb. 1, Petersburg 3, Richmond 4, Staunton 5, Charlottesville, W. Va., 9, 10, Huntington 11, Mayeville Ky., 12, Paris 13.

COLUMBIAN AND ST. PAUL (Will E. Culhane, mgr.): Cordoba, Ga., Feb. 13.

COKE HOLLOW (Al Caldwell, mgr.): Hoboken, N. J., Feb. 44.

CRIMINAL FADDEN (George Bowen, mgr.): Denver, Col., Feb. 14, San Francisco, Cal., 8-20.

CHAMBERLAIN OLCOTT (Augustus Pilon, mgr.): New York City, Jan. 25—indefinite.

CORSE PAYTON (W. E. Denison, mgr.): Lowell, Mass., Feb. 1-13, Taunton 15-20.

CHERRY PICKERS (Augustus Pilon, mgr.): Newark, N. J., Feb. 14, Newburg, N. Y., 3, Poughkeepsie 9, Albany 10, Union 11, Troy 12, Philadelphia, Pa., 15-17, CHARLEY'S AUNT (Julius Cohn, mgr.): Bridgeport, Conn., Feb. 1, 2, New London 3, Norwich 4, Albany, N. Y., 5-6.

CRISTON CLARK (Philadelphia, Pa., Jan. 11-Feb. 6, COURTED INTO COURT (May Irwin): New York City, Jan. 4—indefinite.

CLAY CLEMENT (Ira J. La Motte, mgr.): Madison, Wis., Feb. 2, Rockford, Ill., 3, Streator 4, Juliet 5, COTTON KING (Wm. A. Brady, mgr.): New Haven, Conn., Feb. 46.

CUTLER COMEDY (Herkimer, Kans., Feb. 1-3, Seattle 46).

CONTENTED WOMAN (Hoyt and McKee, mgrs.): New York City—indefinite.

DEE W. CORBETT (Monmouth, Ill., Feb. 2, Bushnell 3, Colchester 4).

DARKEST AMERICA (John W. Vogel, mgr.): Chesapeake, Pa., Feb. 3, Dunkirk, N. Y., 4, Erie, Pa., 5, Warren 6, Buffalo 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Worcester, Mass., Feb. 14, Jersey City, N. J., 8-13, Philadelphia, Pa., 15-20.

DONALD ROBERTSON AND BRANDON DOUGLAS (Denny, Conn., Feb. 2, Wallingford 4, or not 5, Torrington 6, Pittsfield, Mass., 8, Adams 9, Turners Falls 10, Williamstons, Conn., 11, New London 12, Norwich 13).

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Elkhart, Ind., Feb. 2, Grand Rapids 3, Grand Rapids 44, Detroit 7-13, Cincinnati, O., 14-20.

DANIEL SULLY (J. H. Davis and Co., mgrs.): New York, N. Y., Feb. 5.

8 BELLS (Western; John F. Byrne, prop.; Walter Lotte, mgr.): Fond du Lac, Wis., Feb. 2, Appleton 3, Marinette 4, Menominee 5, Oshkosh 6, Milwaukee 7-12.

8 BELLS (Eastern; J. F. Byrne, prop.; W. E. Flach, mgr.): Brooklyn, N. Y., Feb. 1-6, Paterson, N. J., 8-10, Hoboken 11, Philadelphia, Pa., 15-20.

ELMOY STOCK (Edwin Elroy, mgr.): Princeton, Pa., Feb. 14, Elizabeth, N. J., 8-13, Reading, Pa., 15-20.

ETHEL TUCKER (Paterson, N. J., Feb. 14).

ROBERT BLAIR (Albert Riddle, mgr.): Macao, Ga., Feb. 2, Savannah 3, Charleston, S. C., 4, Augusta, Ga., 5, Columbia, S. C., 6, Charlotte, N. C., 9, Durham 10.

ELMER THEATRE STOCK (Charles Frohman, mgr.): New York City, Dec. 2—indefinite.

ELMOY COMEDY (H. P. Franklin, mgr.): Springfield 6-10, Feb. 14, Union City, Ind., 11-13, Celina, O., 15-20.

E. S. WILLARD (Pittsburg, Pa., Feb. 14, Cleveland, O., 8-13, Cincinnati 15-20).

ELMOY S. SPENCER (W. M. Goodhue, mgr.): Syracuse, N. Y., Feb. 1, Little Falls 3, Ilion 4, Gloversville 5, Johnstown 6, Troy 8, Schenectady 10, Saratoga 11.

E. H. SOUTHERN (Daniel Frohman, mgr.): Detroit, Mich., Feb. 1-3, Toledo, O., 4-6, Toronto, Can., 8-10, Buffalo, N. Y., 11-13, Pittsburg, Pa., 15-20.

EMILY BANCER (Thomas W. Ryley, mgr.): St. Paul, Minn., 21-Feb. 6, Minneapolis 7-13, Davenport, Ia., 16, Joliet, Ill., 17, Lima, O., 19, Sandusky 20.

EDWIN FOSBERG (Ed J. Buckley, Jr., mgr.): Torrington, Conn., Feb. 13, Middletown 44.

EDWARD HARRIS (Dave Brabson, mgr.): Troy, N. Y., Feb. 2, Philadelphia, Pa., 8-13.

EMMA WARREN (J. S. Garalde, mgr.): Columbia, S. C., Feb. 14.

FANNY DAVENPORT (Ben Stern and Archie MacKenzie, mgrs.): Chicago, Ill., Feb. 14.

FOR FAIR VIRGINIA (Mr. and Mrs. Russ Whytal; Julius Magnus, mgrs.): Paducah, Ky., Feb. 2, Memphis, Tenn., 3, Nashville 5, Chattanooga 8, Atlanta, Ga., 9-10, Columbus 11, Montgomery, Ala., 12, New Orleans, La., 14, 20.

FALLING AMONG THIEVES (Davis and Keogh, mgrs.): New York City Feb. 1-4, Boston, Mass., 8-13, Rochester, N. Y., 15-17, Syracuse 18-20.

FAST MAIL (Southern; Lincoln J. Carter, prop.; J. B. Rogers, mgrs.): Little Rock, Ark., Feb. 3, Van Buren 3, Ft. Smith 4, Fayetteville 5, Carthage, Mo., 6, Jasper 7, Springfield 8, Clinton 9, Lexington 10, Marshall 11, Fayette 12, Mexico 13, Moberly 15, Louisiana 16, FRANK TUCKER: Hancock, Mich., Feb. 14.

Col., Feb. 14, Ellsworth, Kans., 8, Salina 9, McPherson 10, Hutchinson 11, Wichita 12, Eldorado 13, Emporia 14, Ottawa 17, Lawrence 18, Atchison 19, Topeka 20.

PROST AND FANNAWE (Anburn, Ind., Feb. 1-6).

FANNY RICE (George W. Purdy, mgr.): Wichita, Kan., Feb. 21.

FAST MAIL (Southern; Lincoln J. Carter, prop.; Martin Golden, mgr.): Portland, Me., Feb. 1, 2, Bath 3, Biddeford 4, Brunswick 5, Lewiston 6, Franklin, Mass., 8, Taunton 9, Bristol 10, Westerly, R. I., 11, So. Norwalk, Conn., 12, Port Chester 13, Philadelphia, Pa., 15-20.

FOREPAUGH STOCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Figa. O., Feb. 1-4.

FRAMLEY COMPANY (Great Falls, Mont., Feb. 1, Helena 2, 4, Anacostia 5, 6, Focastilo, Idaho, 8, Salt Lake City, Utah, 10-14, Eddy, Cal., 15, 16, Leadville 17, Pueblo 18, Colorado Springs 19, 20).

GAY PARISIANS (Charles Frohman, mgr.): Worcester, Mass., Feb. 2, Springfield 3, Norwich, Conn., 4, New London 6 Brooklyn, N. Y., 8-13.

GEORGIA CAYVAN (Charles Brabson, mgr.): Boston, Mass., Jan. 25-Feb. 8.

GEORGE GARRICK (C. H. Polk, mgr.): Onondaga, Ia., Feb. 1, 2, Croton 3, 4, Cananda 5, 6, Shenandoah 8, 9, Plattsmouth, Neb., 10, 11, Fremont 12, 13.

GIRL WANTED (Frank Bush; Davis and Keogh, mgrs.): Chicago, Ill., Jan. 31-Feb. 13, Detroit, Mich., 14-20.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Rochester, N. Y., Feb. 8-10, Syracuse 11-13, New York City 15-20.

GRANITE EAGLE (Chillicothe, O., Feb. 14).

GUS WILLIAMS (Elizabeth, N. J., Feb. 4).

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Philadelphia, Pa., Feb. 8-12, Cleveland, O., 10-20.

HAMILTON IDEAL THEATRE (Frankton, Ind., Feb. 1-6).

HOGAN SALLEY (Al Gilmore and Leonard; Eugene Wellington, mgrs.): Cincinnati, O., Feb. 1-4.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simon, mgr.): Wheeling, W. Va., Feb. 1-3, Zanesville, O., 4, Springfield 5, Cincinnati 7-13, Middleton, Ind., 15, Madison 16, Columbus 17, New Albany 18, Seymour 19, Washington 20.

HUMAN HEARTS (W. S. Ross, mgr.): Springfield, Ill., Feb. 2, Decatur 3, Lincoln 4, Champaign 5, Kankakee 6, Hampton, Ind., 7, Elgin, Ill., 8, Ottawa 9, La Salle 10, Sterling 11, Janesville, Wis., 12, Milwaukee 14-18.

HEART OF MARYLAND (W. J. Block, mgr.): Chicago, Ill., Jan. 31-Feb. 13.

HENNESSEY LEROY (Fred G. Conrad, mgr.): Pittsburg, Pa., Feb. 2, Reading 3, 4, Easton 5, Allentown 6, Lancaster 9, Lancaster 12, Wilmington, Del. 13.

HIMMELIN IDEALS (John A. Himmelin, mgr.): Shenandoah, Pa., Feb. 14, Mahanoy City 8-13, Shamokin 15-20.

HOLDEN COMEDY (Denver, Col., Jan. 25—indefinite).

HOLDEN-WOLFORD (Pensacola, Fla., Feb. 14, Meridian, Miss., 8-13, Dallas, Tex., 15-20).

HOGAN SALLEY (Al Gilmore and Leonard, props.; Peter Rice, mgr.; Turner's Falls, Vt., Feb. 2, So. Adams, Mass., 3, Williamstown 4, Athol 5, Nashua, N. H., 6).

HEARTSEASE (Henry Miller; Charles Frohman, mgr.): New York City Jan. 11—indefinite.

HARPER-DETRICK (Paris, Tex., Feb. 14).

HASHAWAY AND TEN BROECK (W. W. Randall, mgr.): Davenport, Ia., Feb. 3, Cedar Rapids 3, Des Moines 4, Atlantic 5, Lincoln, Neb., 6, Feb. 2, So. Adams, Mass., 3, Williamstown 4, Athol 5, Nashua, N. H., 6).

HOT COMEDY (Burch and Richardson, mgrs.): Polo, Ill., Feb. 16.

HUMANITY (Wm. A. Brady, mgr.): Spokane, Wash., Feb. 1, 2, Butte, Mont., 4-6, Anacostia 8, Helena 9, G. Est Falls 10, Grand Forks 12, Fargo 13, St. Paul, Minn., 14, 15.

IN NEW YORK (Brooklyn, N. Y., Feb. 14).

IN OLD KANSAS (Orlando J. Jacob Litt, mgr.): Providence, R. I., Feb. 14, Harlem, N. Y., 8-13, Brooklyn 15-20.

IRVING FRENCH (Bucyrus, O., Feb. 1-3, Orville 4-6).

JOHN PRINGLE (So. McAllister, O. T., Feb. 1-6).

JULIA MARLOWE TARKER AND ROBERT TARKER (Theodore Browley, mgrs.): Pittsburg, Pa., Feb. 1-4, New York City 8-13, March 6.

JOHN GARDNER (St. J. St. John, mgr.): Portland, Ind., Feb. 2, St. Mary's, O., 3, Lima 4, Findlay 5, Sandusky 6, Toledo 7-10, Mansfield 11, Beaver Falls, Pa., 13, Youngstown, O., 15, Salem 16, Canal Dover 17, Urichville 18, Wheeling, W. Va., 19, Sellaire, O., 20.

JUNE AGNOTT AND JOSEPH D. CLYTON (T. C. Howard, mgrs.): Jamestown, N. Y., Feb. 1-4, Franklin, Pa., 5-10, New Castle 13-20.

JAMES YOUNG (Manitowish, I. Love, mgr.): Augusta, Ga., Feb. 2, Columbia, S. C., 3, 4, Charleston 5, Savannah 6, 7.

JOHNSON COMEDY (Alexandria, Ind., Feb. 1-6).

JOHN DREW (Charles Frohman, mgr.): Washington, D. C., Feb. 1-6 Philadelphia, Pa., 15-March 6.

JIM THE PRINCE (Haverhill, Mass., Feb. 2, Portland, Me., 3, 4, Lynn, Mass., 5, 6, Montreal, Can., 8-15).

JOSHUA STARK (Canton, O., Feb. 6).

J. E. TOOLE (Edwin Jerome, mgr.): Tarentum, Pa., Feb. 2, New Bethlehem 4, Reynoldsville 5, Punxsutawney 6.

JAMES J. CORRETT (William A. Brady, mgr.): Kansas City, Mo., Feb. 14.

JOHN HARRIS (Charles Frohman, mgr.): New York City, Jan. 4—indefinite.

JOHN MURPHY (Salt Lake City, Utah, Feb. 1-3, Ogden 5, Provo 6).

KING'S FOOT (New Martinsville, W. Va., Feb. 1, 3, Wellsburg 4-6).

KELLAR (Dudley McDow, mgr.): Brooklyn, N. Y., Feb. 1-4.

KITTIE RHOADES (U. S. Hill, mgr.): 'Corry, Pa., Feb. 1-4, Corning, N. Y., 5-13, Waverly 15-20.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Lancaster, Pa., Feb. 1-3, Wilkesbarre 4-6, Pittston 8, Binghamton, N. Y., 15-17, Canandaigua 14, 15-20.

KATHERINE ROSS (Charles A. Wilson, mgr.): Chelsea, Mass., Feb. 14.

KIDNAPED (Rich and Meader, props. and mgrs.): Montreal, Can., Feb. 14.

KATE EMMETT (Kansas City, Mo., Jan. 31-Feb. 6).

LAND OF THE LIVING (Martin J. Dixon, mgr.): Meriden, Conn., Feb. 8, Hartford 10, 11, Bridgeport 12, 13, Allentown, Pa., 17, 18, Scranton 19, 20.

LIMITED MAIL (Elmer E. Vance, mgr.): Coldwater, Mich., Feb. 2, Elkhart 3, Angola 4, Danville, O., 5, Shelby 6, Mansfield 8, Massillon 10, Warren 11, Salem 12.

LEWIS MORGAN (Edward Abraham, mgr.): Topeka, Kan., Feb. 2, Lawrence 3, St. Joseph, Mo., 4, Leavenworth, Kan., 5, Kansas City, Mo., 7-13.

LOUIS JAMES (Wagnish and Kemper, mgrs.): San Francisco, Cal., Feb. 8-20.

LYCUM THEATRE (Dan Frohman, mgr.): New York City Nov. 15—indefinite.

LITTLE TRINITY (Fred Robbins, mgr.): Lewiston, Pa., Feb. 8.

LILLIAN KENNEDY (Geneva, N. Y., Feb. 2).

LANGDON DRAMATIC (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

LYCUM THEATRE (Sparley's): Muskegon, I. T., Feb. 1, 6, Ft. Smith, Ark., 9, Van Buren 15-20.

LAST STRIKE (Jacob Litt, mgr.): St. Louis, Mo., Feb. 7-13, Cincinnati, O., 14-20.

MAGNET PATTEN (Everett, Pa., Feb. 14).

MAD HILLMAN (W. G. Seelling, mgr.): York, Pa., Feb. 14, Harrisburg 8-13, Pottsville 15-20.

MURRAY AND MURPHY COMEDIANS (New Haven, Conn., Feb. 1-3).

MME MODERNA (San Francisco, Cal., Jan. 25-Feb. 6).

MY DAD THE JUDGE (Reynolds, Pa., Feb. 1, Lock Haven 4, Harrisburg 5, Shamokin 6, Pottsville 8).

MCKEE RABBIT (Washington, D. C., Feb. 1-4).

MRS. BARNES (New York, N. Y., Feb. 2, Albany 3, 4, Syracuse 5, 6, Westport 8, Fulton 9, Geneva 10, Canandaigua 16, Batavia 17, Warsaw 18, Dunkirk 19, Sheffield, Pa., 20).

MY FRIEND FROM INDIA (Smyth and Rice, mgrs.): Indianapolis, Ind., Feb. 1-3, Louisville, Ky., 4, Cincinnati, O., 7-13, Columbus 15, 16, Toledo 17, 18.

MAID ATTRACTION (J. Johnston, mgr.): Montpelier, Vt., Feb. 1-4.

MY FRIEND FROM INDIA (Donnelly and Girard; Smyth and Rice, mgrs.): Oswego, N. Y., Feb. 2, Lyons 3, Corning 4, Elmira 5, Binghamton 6.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Boston, Mass., Feb. 1-2.

MARKS BROTHERS (R. W. Marks, prop. and mgr.): Bradford, Can., Jan. 25-Feb. 6, Woodstock 8-20.

MRS. BARNES (New York, N. Y., Feb. 2, Albany 3, 4, Syracuse 5, 6, Westport 8, Fulton 9, Geneva 10, Canandaigua 16, Batavia 17, Warsaw 18, Dunkirk 19, Sheffield, Pa., 20).

MY FRIEND FROM INDIA (Donnelly and Girard; Smyth and Rice, mgrs.): Oswego, N. Y., Feb. 2, Lyons 3, Corning 4, Elmira 5, Binghamton 6.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): Boston, Mass., Feb. 1-2.

MARKS BROTHERS (R. W. Marks, prop. and mgr.): Bradford, Can., Jan. 25-Feb. 6, Woodstock 8-20.

a large and well-placed audience. Frank Jones's The Yankee Drame 21 to a poor house; performance not very good.

BONHAM.—OPERA HOUSE (J. E. Muchert, manager): House dark.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): The Prodigal Father co. closed their engagements here Jan. 18 giving a very satisfactory performance. Clary Fitzgerald in The Foundling appeared 21 to packed house; performance very good and co. satisfactory. La Loie Fuller 22 to crowded house at advanced prices. Eddie Fox in Off the Earth did good business 24. ITEM: La Loie was billed here for 20, but failed to appear, owing to her money and baggage being detained on the Mexican border. She stayed here one day, leaving on a special train for Austin, where she appeared 21, and returned to San Antonio 22.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): William Roberts in Faust Jan. 18 to large and select audience at advanced prices. Mr. Roberts is good, and took the leading part in a very capable manner.

EL PASO.—MYRA'S OPERA HOUSE (H. Godwin Mitchell, manager): Prodigal Father Jan. 20 to good business; performance highly satisfactory.

DALLAS.—OPERA HOUSE (George Azey, manager): Clary Fitzgerald in The Foundling Jan. 18 to one of the largest houses of season; co. very poor. Stuart Robinson assisted by Madame Janaschek, in Mr. Gilman's Wedding and Mrs. Ponderbury's Past matinee and night 19 to a large, appreciative and cultured audience; support excellent. Fast Mail 20, 21, to light business. La Loie Fuller made her Dallas debut matinee and night 23 to good business at advanced prices. Elton the magician entertained the audience for an hour and three quarters and Miss Fuller eleven minutes. Merry World 25, 26; Thomas Q. Seabrooke 26; Sol Smith Russell 29.

CLARKSVILLE.—TRAILING'S OPERA HOUSE (R. M. Weaver, manager): House dark Jan. 18.

AUSTIN.—HARCOCK OPERA HOUSE (Rigsby and Walker, managers): Pay Train Jan. 20 to fair business. La Loie Fuller 21 to fair audience. Clary Fitzgerald 23 to S. R. O. Eddie Fox 25; Lees, hypnotists, 26 21; William Jennings Bryan 28; Merry World Feb. 1; Sol Smith Russell 2.

BRYAN.—GRAND OPERA HOUSE (J. B. Mils, manager): Schubert Symphony Club Jan. 21; fair business. William L. Roberts in Faust 22 to big business; people pleased. House dark 23.

BOWIE.—GRAND OPERA HOUSE (T. H. West, manager): Jules Walters in Side Tracked Jan. 20. Curtis Comedy Co. 1-6.

VOAKUM.—FRONT STREET THEATRE (W. J. Douglas, manager): The Blind Boone Concert co. to a large and appreciative audience Jan. 21; co. first-class, deserving the great applause they received. W. L. Roberts in Faust 29.

NAVASOTA.—COLLEGE OPERA HOUSE (M. Gabert, manager): Schubert Lady Ocheira Jan. 20 to good business. Roberts' Faust 23 to good business; performance well received; Mr. Roberts and Miss Martin responded to several curtain calls. Tornado 30; Blind Boone 10; Side Tracked 18.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Brownies Jan. 21-23 and matinee 25 at advanced prices to packed houses. Charming Ida Mullie, who is well known here, was enthusiastically received. All the specialty people scored hits. GRAND OPERA HOUSE (John S. Rogers, manager): Stock co. week of 17 in Water and Man to fair business. This is George Edwards' last week with the co., and he has been compelled to make a speech at each performance. On Saturday evening, after the usual storm of applause, Walter Edwards stepped out and in behalf of the co. and orchestra presented Mr. Edwards with a diamond studded scarf pin. The stage hands also presented Mr. Edwards with a beautiful solid silver cloth brush with suitable engraving to designate their esteem. The girl students from Rowland Hall filled all the boxes on one side of the house and threw bouquets to him, and Tiny Burton sent a bunch of violets. Howard Kyle made his reappearance at this house 17, and soon was made to feel at home among his old friends. He got a rousing reception. Marie Villain will terminate her engagement with the co. 20, her place being filled by Victory Batesman. Miss Villain has made many friends here, but the management set it to make a change. Walter Edwards made a great hit in the character of Humpty Lope in the defunct matinee collection in Water and Man. LYCEUM THEATRE (Gates and Ellsworth, managers): Dark week of 17. Coming: John Dillon in Wanted the Earth. At the Mormon Tabernacle the Yaw concert given in connection with the Tabernacle Choir 17 drew over 800. It was a very grand affair. The choir is now preparing for the Florida concert to be given 25. Prices will be advanced on this occasion.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): John Dillon in Wanted the Earth drew a small house Jan. 23. Mr. Dillon's support is rather weak, but he is really fine. Joseph Murphy 1 in The Kerry Gov.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Hi Henry's Minstrels Jan. 21 to largest house this season. The concert lot of men, the best band and by far the best minstrel show seen here for a long time. The Prisoner of Zenda 1.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Philharmonic Concert Jan. 22; large and fashionable audience. Hi Henry's Minstrels 23; had S. R. O. sign up before 7:30 o'clock; best minstrel co. seen here this season. Hogan's Alley 25; packed the house to the doors. A Night at the Circus 1; Chevalier 4; Joe Ott in Star Gazer 6; Rob Roy 12; The Gormless 18. ITEM: Frank D. Coyle, manager of A Night at the Circus, was here last week. Mrs. Malcome, for several seasons with De Wolf Hoyer, is here putting on the new comic Opera Princess Plum by local talent.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Hi Henry's Minstrels to good house Jan. 23; performance well received. Stove's U. T. C. co. 26. ARDURY HALL (Captain C. A. Smith, manager): Coffin's Winter Circus opened 27 for four nights to fair house; good performance.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: House dark Jan. 21.

ROANOK.—ACADEMY OF MUSIC (C. W. Becker, manager): House dark until Feb. 25. Sol Smith Russell appears for the benefit of the Roanoke Lodge B. P. O. E.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): A Pair of Jacks Jan. 22; business fair. James Young 23; performance good; audience more than pleased; business good. Miss Rand and co. 1 and week.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): James Young in Hamlet Jan. 21. A magnificent production to a highly appreciative audience. Tornado 23; Perry Fla. o. Rival 6; Charles A. Gardner 8; Trip to Chinatown 18; Richardson and Fringle's Minstrels 21; Stonewall Brigade Band 23.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dunsberry, manager): The Tornado Jan. 23; business good; performance excellent. Charles A. Gardner 1. ITEM: C. M. Mayer, treasurer of the Academy of Music, died of pneumonia 23. L. Joe La Tucker will be his successor.

WASHINGTON.

SEATTLE.—THEATRE (Cal Hely, manager): Frayley co. in The Charity Ball Jan. 19 to packed house. The co. presented the piece in a creditable manner and was enthusiastically received. WIND AVENUE THEATRE (William Russell, manager): The Bacon co. supported L. R. Stockwell week of 17 to large business well deserved.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Fawley co. in Charity Ball, Railroad of Love, The Great Unknown and The Design Jan. 21-23; co. excellent; large audience. Joseph Grimmer and Phoebe Davis in Humanity 1, 2; Stockwell co. 4; Columbia Opera co. 8 for two weeks; Devil's Auction 21.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Magistrate Jan. 16 to fair business. The Frayleys 19 in The Charity Ball; good attendance; finished performance. NICHOLSON THEATRE (W. J. Fife, manager): The Dazzler 22, 23 to immense business.

WEST VIRGINIA.

MANNINGTON.—OPERA HOUSE (J. M. Barick, manager): Taylor's King Fools Jan. 23-27 in Gibboly's Troubles; best popular price co. of season. Lincoln J. Carter's Tornado 1; James M. Jacobs' Repertoire co. 4-6.

HINTON.—PARKER OPERA HOUSE (J. A. Parker, manager): Lincoln J. Carter's Fast Mail Jan. 21; performance good; house fair. The Man in the Iron Mask (Donald Robertson) 23 gave good performance to fair house. Mozart Symphony Club 24.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burlew, manager): Man in the Iron Mask Jan. 23 to good business. Mozart Symphony Club 23; fair business. Queen Esther, local talent, 27; Comoros of Trades 24; Town Topics 1; Charles Gardner 9, 12; Langdon Dramatic co. 15-18.

WESTON.—OPERA HOUSE (J. B. Finster, manager): J. E. Toole in Killarney and the Rhine Jan. 25 to medium house. Performance much crippled by reason of illness of Mr. Toole. New Family & Gorton's Minstrels 19.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): James E. Toole Jan. 26; fair house; good co. May Davenport 27. Rev. John M. Crowe lectured 28. Noss Jollities in Kofak 5; Taylor's King's Fools 15-17; Hoyt's A Bunch of Keys 18.

WHEELING.—OPERA HOUSE (F. Riemer, manager): A Texas Steer Jan. 23 to good business. Morrison's Faust 25 played a good audience. Remond Specialty co. 15 17; Clay Clement 19; Hands Across the Sea 23. GRAND OPERA HOUSE (Charles A. Feinler, manager): Little Trilix 21-23; fair business. Pete Baker 25-27; light business.

PARKERSBURG.—AUDITORIUM (Kemery and Smith, managers): Texas Steer Jan. 21 to S. R. O. Hogan's Alley 26 to crowded house. Town Topics 1.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Hattie and Horner, managers): James E. Toole in Killarney and the Rhine Jan. 19 gave a fair performance to small audience. Bunch of Keys 11. ITEM: Mr. Toole in the middle of the performance condemned the management for the bad order kept in the house.

WISCONSIN.

LA CROSSE.—THEATRE (J. Strallupka, manager): Della Fox in The Little Trooper Jan. 19 to fair business; performance very unsatisfactory. Frederick Warde in King Lear 21 to a well-filled house; performance excellent. Bill's Schiller Vandervilles at popular prices 22, 23, to fair business; co. pleased all. The Brothers Byrne in the new 9 Bells 26.

FOND DU LAC.—CENTURY OPERA HOUSE (P. R. Haber, manager): McSorley's Twins Jan. 21; good business and excellent performance. Local Pat's Troubadours 21, full house; excellent co. ITEM: Business this season has been very satisfactory to all co.s that have played here.

MARINETTE.—TURNER OPERA HOUSE (Julius E. Utke, manager): 8 Bells 4; the Fontaines 8 and week.

RACINE.—BILLS CITY OPERA HOUSE (J. B. Johnson, manager): Back Patti Troubadours Jan. 23; canceled. Billy Rice's Minstrels 24 to fair business only; well received, but not particularly brilliant. They play return date 31. Tennessee's Fardner 30; Wang 1. LAKESHORE AUDITORIUM (W. C. Tiede, manager): 8 Bells 4; Charity Ball 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Back Patti's Troubadours Jan. 23 to crowded house and gave very good satisfaction. The Vitacope, with M. Gubel and Lily Ortiz 23; Wang 4.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlesome, manager): McSorley's Twins to S. R. O.; hundreds of people turned away; performance good. Frederick Warde in Henry IV, to S. R. O. 23. ITEM: Mr. Warde gave a very interesting lecture on Shakespeare's The Women of the Club 23. W. L. Starr entertained Mr. Warde at a dinner in the evening.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Ferguson and Euerich in McSorley's Twins Jan. 23; excellent performance. The dancing of the Gormless Sisters was a taking specialty. Martinson and Tannhill in The Nancy Hanks 25 did not draw very largely owing to the extreme cold weather but delighted the audience. The stars were assisted by Anna Boyd and made a decided hit and the management has promised a return date.

SHAWANO.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Bankers-Lambert co. finished a successful engagement Jan. 23 to fair business at very low prices.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): M. Gubel and Ortiz, with Edison Vitacope Jan. 24-27. The new 9 Bells Feb. 1.

JANESVILLE.—MYRA'S OPERA HOUSE (The Nancy Hanks) closed a crowded house Jan. 23. Billy Rice Minstrels 24.

BABCOCK.—THE GRAND (P. E. Smith, manager): Colonel Copeland lectured on Social and Sublimity Jan. 23; general satisfaction. Billy Rice's Minstrels 27; 9 Bells 29.

KENOSHA.—RHOODE OPERA HOUSE (Joe Rhoads, manager): Billy Rice's Minstrels Jan. 23 to full house; general satisfaction. Gordon's Comedy co. in Hard Kicks week ending 23; medium performance; small house. House dark week ending 4.

STEVENS POINT.—NEW GRAND HOUSE (J. A. Riner, manager): Brownies in Fairyland (local) to packed house Jan. 18. Back Patti's Troubadours to a delighted and large audience 21. Dr. Eli's Comedy co. opened the week of 25-29 to small business.

PORTLAND.—OPERA HOUSE (A. H. Carnegie, manager): Jan. 18-21 to big business.

WEST SUPERIOR.—GRAND OPERA HOUSE (Robert Kelly, manager): House dark Jan. 17-22; Frederick Warde 23; Superior Minstrels 3.

WYOMING.

CHEYENNE.—CARTY'S OPERA HOUSE (E. F. Stable, manager): Katie Emmett in The Wealth of New York Jan. 23; house crowded to the doors; co. did their best. Cook Twin Sisters in U. T. C. 23 to good house and fine attendance evening; performance fair. Fabio Rossetti (Charles Stocking) 25.

LARAMIE.—OPERA HOUSE (H. E. Best, manager): Bitter Theatre co. Jan. 19-23 to S. R. O.; receipts \$1,000; co. will extend their engagement to week of 25.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Spartow and Jacobs, managers): One of the coldest nights of the season welcomed the Bostonians here Jan. 25. A good-sized audience filled the Academy and offered a hearty greeting to this splendid organization. Bartlett and McDonald, Eugene Condon, Joseph Bartlett, Davis and Muldick Clark all came in for their share of applause, and the tuncful numbers of Robin Hood went with all their old-time swing and vim. During the week the co. will be seen in Prince Ananias, 14 Mexico, and the Bohemian Girl, Chevalier 5, 6. QUINN'S THEATRE (J. R. Sparrow, manager): Tribby was produced 25 by special arrangement with A. M. Palmer to his business, and an excellent performance was given. Sybil Johnston appeared as Tribby, and gave a fine performance. J. C. Dineen, a Mountie, well-known both in New York and London, gave a striking performance of Svengali. The cast was well balanced. Uncle Tom's Cabin 1-4. THEATRE ROYAL (Spartow and Jacobs, managers): Weber's Olympia opened 25 to big business, and gave a good variety and business performance, some of the specialty artists being very clever. Kidnapped 1-4. THEATRE FRANCAIS (W. E. Phillips, manager): Sidney Grundy's A Circus Girl was given by the stock co. to good business 25. The hit of the play was made by George Probert as the terrible mother-in-law. Emmet C. King and Beryl Hope did their usual good work. Elly Mitchell headed the vaudeville bill. Captain Swift 1-4.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): The Bostonians were greeted by very large and enthusiastic audiences Jan. 21-23, when they sang Robin Hood and Prince Ananias. The chorus and orchestra were exceptionally fine, and the entire co. is one of unusual merit. Roland Reed opened to a good house 25 in The Wrong Mr. Wright. He is supported by an excellent cast, who include London Sleeps was produced 25 to a packed house. Bells of Shandon 1-4. ROBINSON'S REPORT THEATRE (H. H. Lankin, manager): Ray Burton's Vaudeville Club 25-30 were giving an excellent performance to big business. VANNY MUSIC HALL (L. E. Suckling, manager): Mendelssohn Choir Concert 25. AUDITORIUM THEATRE (John Carter, manager): Richards and Parker, Boltzman, Barry and Hagar, Joe Hardman, Emory and Nording, and Mlle. Ocasia 25-30 to good business.

ST. THOMAS.—DUNCAN'S New Opera House (T. H. Duncan, manager): Roland Reed in The Wrong Mr. Wright Jan. 21 to a full and well-attended house. He has a first-class cast, which includes Ladore Truitt, Joshua Simpson co. 25 to light business. Performance very poor. Laura Hagar and Bert Haverly in Trip to Chinatown canceled 25, owing to illness in co. Wilson Comedy co. opened a week's engagement 25 to good business. NEW GRAND OPERA HOUSE (H. Thomson, local manager): House dark week of 18. ITEM: Julian Reed, nephew of and stage manager for Roland Reed, has been absent from the co. for several days. Walter Whitcomb is spending his spare moments writing a play, which he expects to be a valuable acquisition to his next season's repertory.

SHREVEPORT.—OPERA HOUSE (G. O. Phillips, manager): Laura Hagar and Bert Haverly in Hoyt's A Trip to Chinatown played a full house Jan. 25. They did not give their imitations of Chevalier, which was a disappointment to many of the audience. Kidnapped 29. ITEM: George Le Bonfillier, until recently the Minnion correspondent here, has been promoted to the responsible position of chief of the internal revenue staff at the famous distillery of Hiram Walker and Sons, at Walkerville, opposite Detroit.

WINNEPEG.—BROAD THEATRE (W. H. Seach, manager): House dark. ITEM: Albin's co. appeared in the Drill Hall to S. R. O. Jan. 23. Performance a great success, both artistically and pecuniarily. The Grand Opera House was totally destroyed by fire 18, will not be rebuilt.

QUERLUP.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): ITEM: This house will in future be under the management of W. A. Mahoney.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Katherine Robor co. in O'Day the Alderman, The Clemenceau Case, Inez, The Banker's Daughter, Stricken Blind, From From, Nobody's Claim, and Esmeralda Jan. 19-25 to big business. House dark 25-30 with exception of 28, when The Mountain Wolf will be presented by local talent.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): J. E. Brennan and Eva Nescott in repertoire week of Jan. 18 to fair business equal to the merits of the attraction. Co. closed here.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scena, manager): Kelly-Emile Concert co. 1; Princess Bonale (local) 9; Carter's Deafener co. 21.

SELLEVILLE.—CARMEN OPERA HOUSE (A. Lesser, manager): Ferris and Salvilla, hypnotists, week of Jan. 25 opened to good business; clever performance. Mr. Friesen from India 25. POWELL'S OPERA HOUSE (Powell Brothers, managers): Belleville Amateurs Minstrels 21, 23 to good business. ITEM: Mr. LeChair has severed his connection with the Carmen Opera House.

VICTORIA.—THEATRE (Robert Jamieson, manager): Grover's Ideal Comedians closed a week's successful engagement on Jan. 18. The Dazzler co. 19, 20 to poor business. Joseph Grimmer and Phoebe Davis 25, 26.

BRIDGEVILLE.—GRAND OPERA HOUSE (P. L. Ritchie, manager): My Friend from India canceled Jan. 27. Illustrated lecture, Sun Mar 30.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Iron's Cinematographs 4-6 at popular prices. KINGSTON.—MARTIN'S OPERA HOUSE (W. C. Martin, manager): George R. Williams, Shakespearean reader, Jan. 21 to a fair house; good entertainment. Prisoner of Zenda 25 was a high-class performance to good business. E. R. Macdonald in the leading role and Una Abell as Princess Florio were well received. The co. is strong. Kidnapped 29.

WOODSTOCK.—OPERA HOUSE (Charles A. Fyze, manager): Duncanson's Amateurs Jan. 21-23 to light business. CITY HALL: Cinematographs 1-4. ITEM: Manager Fyze is endeavoring to arrange a booking with Fred C. Whitney for a performance of Brian Ross.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Prisoner of Zenda Jan. 23; excellent performance to the largest audience of the season: good business. Ed R. Shawson in the dual role of Prince Rudolph and Rudolph Bismarck, displayed wonderful ability. As the Princess Florio Una Abell looked charming, and made a hit. The support was exceptionally strong, and received its share of praise. GRANT'S MUSIC HALL (Grant Brothers, proprietors): Signor Bliz, magician, and co. of vaudeville, including Mr. Cameron in descriptive songs; Lois, song and dance; Fritz, contortionist, and Evelyn Fay in her cabinet exhibition to good business.

HAMILTON.—GRAND OPERA HOUSE (P. W. Stair, manager): The Bostonians Jan. 20 presented Frisco, Annan before a large and fashionable audience, and gave an excellent performance. Roland Reed in The Wrong Mr. Wright 23 earned two good audiences. In Miss Rush as the female detective he has strong support, and the balance of the co. is good. Joshua Simpson 25 opened to rather light business. Performance fair.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager): Roland Reed in The Wrong Mr. Wright Jan. 23; fair attendance and good business. Kidnapped 27; young Liberal Minstrels (local) 29; Wilson Comedy co. 1-5. LINDSAY.—ACADEMY OF MUSIC (Fred Burk, manager): Hall Cinematographs Jan. 25-29; house dark week 1-5.

STRATFORD.—CITY HALL (Al Brandenburger, manager): Avon Dramatic Club (local) presented Never Too Late to Mend to a very large and delighted audience Jan. 21. The co. did remarkably well, those worthy of mention being W. W. Simpson as lawyer Lord the law, and W. G. Cooke as Peter Crawley. House dark 25-1. ITEM: Manager W. A. Brandenburger is at present in New York on a business trip.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): The Dazzler co. Jan. 18; fair business, but a very poor co. The Grover Comedy co. week of 18; good business; performances very pleasing. Grimmer-Davies co. in Humanity 25, 26; Albany 1.

THEATRICAL EMPLOYEES.

The St. Louis Theatrical Brotherhood, Lodge No. 6, of the N. A. T. S. E., held an election for the past year on Dec. 20, and installed the new officers Jan. 5. The following are the officers: President, Joseph Halmeyer; vice-president, Charles Wiggins; financial secretary, Martin Grady; recording secretary, Lee Springer; treasurer, Robert Gultean, and business agent, Michael Grady. The lodge also elected the following delegates and alternates to the National Alliance Convention to be held in Buffalo in July: Delegates, Will Wiggins and W. H. Carter; alternates, Lee Springer and Charles Mast. The St. Louis headquarters of the Theatrical Brotherhood are Room 205, McClure Building, and communications should be addressed to Lee Springer. The houses now in the Brotherhood are the Century, Fourteenth Street Theatre, and Hopalong. The order will have a Mardi-gras ball at the Music Hall on the evening of March 5. They are making special arrangements for the event. They will, as usual, decorate their hall themselves, and will have an orchestra of fifteen pieces to furnish the music.

These officers have been elected by the Boston Theatrical Stage Employees, Union No. 11: President, Frank Munroe; vice-president, F. W. Maloney; treasurer, B. T. Barry; recording secretary, M. F. Fickering; financial secretary, J. J. Barry; assistant financial secretary, W. L. Brown; trustees, C. E. E. Tyler, T. J. Callaghan, J. McFerry; executive board, E. T. Reynolds, E. L. K. E.; Charles L. Stevens, secretary; A. F. T. Barry, W. Callaghan, P. Maloney; delegates to A. F. T. Barry, W. Callaghan, P. Maloney, E. T. Reynolds, P. T. Barry, P. W. Maloney, W. N. Neagler, J. V. Fox.

THE ELKS.

John R. Stirling, of Detroit Lodge No. 34, is to manage a combined theatre, roof-garden and hotel which will be erected upon the site of the TIF House in Buffalo, N. Y.

D. D. G. E. R. of New Jersey, John H. Fort, made an official visit to Hoboken Lodge 74 Jan. 18, accompanied by his staff. Newark Lodge 21 gave a complimentary session to Hoboken Lodge Jan. 18.

Mr. Vernon O. Lodge 140, has elected W. M. Kova, E. L. P. Wier, S. L. E.; H. W. Jennings, E. L. K.; Irvin Forbush, E. L. K.; Charles L. Stevens, secretary; Dwight Curtis, treasurer; G. A. Jones, Jr., guard; L. F. Wilson, Tyler; R. M. Greer, enquire.

The Al G. Field Combined Minstrel show for this season have played benefits for ten lodges of Elks. On Feb. 18 they will appear for the benefit of Synagogue Lodge. Mr. Field is a very prominent member of this order, and his attraction has been a great factor in making these affairs successful.

Coming Events Cast their Shadows Before Them

THE AL. G. FIELD COMBINED MINSTRELS



The largest all white minstrel show in the World

And here is the evidence

70--PROMINENT PERFORMERS--70

An entire train of specially constructed cars. The entire New York Press unite in showering golden opinion upon this majestic attraction.

Low Sully, The Napoleon of Comedians. Nell O'Brien, The Characteristic Comedian. Matt Diamond, The Versatile Comedian. Clayton and Jenkins, The Unique Comedians.

DAN QUINLAN, AMERICA'S PREMIER INTERLOCUTOR.

VOCAL CHOIR.

Wm. Walling, J. W. Norton, Jan. Bradley, Harry Sheldon, Paul Lalonde, Bert Gilderoy, Lawrence Diamond, Frank Todd, Darwin Buckley, Florence Sullivan.

FAMOUS MAGICAL QUARTETTE FROM THE NOTRE DAME CATHEDRAL. Masters George Jones, Charles Cartwell, Clement Jackson, Chas. Fairman.

Eddie Fox's Unexcelled Orchestra and Chester Nims's Magnificent Concert Military Band.

Eddie Fox, Aug. Althaus, Aug. Knetzer, Tom Riley, Frank Hitchcock, Milt Hall, Chas. Minor, Doc Blair, Henry Wyde, Joe Rolder, Joe Gunshanning, Johnnie Baker, Carl Bilemann, Adam Schrank, Chester Nims, Floyd O'Hara, Frank Knetzer, Henry Bauman, Mark Nichols, Johnnie Bulger, Jas. Field, Frank Storms, Jas. Doherty, Joe Harfield, Harry Warfield, Matt Foster, Chas. Todd, Dave Koley.

THE DANCING CONTINGENT.

Executing the latest happy thoughts in terpsichore.

"Frolics of the Blackies."

Doc Quigley, Lawrence Diamond, Jas. Devlin, Matt Diamond, P. M. Thompson, Art Mohring, Will Mohring, Tom Hyland, Henry Comedy, Chas. Lelancy, Dan Henley, Fred Seymour, Mart Cronney, Wade Fielding, Chas. Hartley, Fred Black, Tom Carter, Nat Jordan.

HIGH CLASS SPECIALTIES.

Low Sully, Entertainer. Apollo, 20th Century Sensation.

Bogart and O'Brien, Musical Comedians. Clayton, Jenkins and Jaeger, Whimsical Laugh Makers.

Oliver Young, Club Expert. Al. G. Field as Li Hung Chang.

The Arabian Chargers, "Belle" and "Sultan." The Shetland Ponies, "Flora" and "Nell."

Magnificent animals with human intelligence.

All in One Grand Modern Minstrel Melange.

AL. G. FIELD, SOLE PROPRIETOR AND MANAGER.

BUSINESS STAFF FOR MR. FIELD.

WILL JUNKER, General Representative. LLOYD WOOD, General Agent. EDDIE FOX, Musical Director. WILL WALLING, Vocal Director. CHESTER NIMS, Band Master. LAWRENCE DIAMOND, Assistant Stage Manager. JOE REIDER, Treasurer. JOE HATFIELD, Special Agent. ADA SCHANK, Stage Carpenter. BERT GILDEROY, Electrician. CLEMENT JACKSON, Master of Properties. CHAS. KELLY, Master of Transportation. CARL KAMPMANN, Customer.

DAN QUINLAN, General Director.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed to us at least as early as this date.

DRAMATIC COMPANIES.

A BOY WANTED (Blaney's; Clay T. Vance, mgr.): Philadelphia, Pa., Feb. 14, New York city 8-20.
AMERICAN GIRL (A. Q. Scammon, mgr.): Watertown, N. Y., Feb. 3, Fulton 3, Rochester 4-6.
ANDREW AND SUSAN (W. Truss and Co., mgrs.): Detroit, Mich., Feb. 14.

ALICE BYRON (Durham, N. C., Feb. 14).
ARNOLD WOLFORD (Carlisle, Pa., Feb. 13).
AFTER DARK (Robert Lowe, mgr.): Ashland, Pa., Feb. 2, Hazleton 3, Wilkesbarre 4-6.
A BIRD IN THE HAND (Fitz and Webster, props. and mgrs.): Gloucester, Mass., Feb. 2, Marblehead 3, Haverhill 6, Lawrence 8.

ADA GRAY (Cincinnati, O., Feb. 14).
A RAILROAD TICKET (Willie E. Bover, mgr.): Philadelphia, Pa., Feb. 14.
ADA REHMAN (Augustin Daly, mgr.): New York city—definite.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—definite.
A RAGGAGE CHECK (Blaney's; W. S. Butterfield, mgr.): Vicksburg, Miss., Feb. 2, Memphis, Tenn., 4, Nashville 5, 6, Evansville, Ind., 7, Owensboro, Ky., 8, Henderson 9, Princeton 10, Paducah 11, Cairo, Ill., 12, Memphis 13.
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).
ALMA (Cincinnati, O., Feb. 14).

Col. Feb. 14, Elworth, Kas., 8, Salina 9, McPherson 10, Hutchinson 11, Wichita 12, Eldorado 13, Emporia 14, Ottawa 17, Lawrence 18, Atchison 19, Topeka 20.
PROST AND FANNHAW (Auburn, Ind., Feb. 14).
FANNY RICE (George W. Purdy, mgr.): Wichita, Kan., Feb. 27.

FAST MAIL (Northern; Lincoln J. Carter, prop.; Martin Golden, mgr.): Portland, Me., Feb. 1, 2, Bath 3, Biddeford 4, Brunswick 5, Lewiston 6, Franklin, Mass., 8, Taunton 9, Bristol 10, Wrentham 11, 12, So. Norwalk, Conn., 13, Port Chester 14, Philadelphia, Pa., 15-20.
FOREPAUGH STYCK (Mrs. John A. Forepaugh, mgr.): Philadelphia, Pa.—definite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Piqua, O., Feb. 14.
FRAWLEY COMPANY (Great Falls, Mont., Feb. 1, Helena 2, 4, Anaconda 5, 6, Pocatello, Idaho, 8, Salt Lake City, Utah, 10-14, Eddy, Col., 15, 16, Leadville 17, Pueblo 18, Colorado Springs 19, 20.
GAY PARADISE (Charles Frohman, mgr.): Worcester, Mass., Feb. 2, Springfield 3, Norwich, Conn., 4, New London 6, Brooklyn, N. Y., 8-13.

GEORGIA CAVAN (Charles Frohman, mgr.): Boston, Mass., Jan. 25-Feb. 6.
GEORGE GARRICK (C. H. Folk, mgr.): Ocala, Fla., Feb. 1, 2, Creston 3, 4, Clarinda 5, 6, Shenandoah 7, Plattsmouth, Neb., 10, 11, Fremont 12, 13.
GIL WANTED (Frank Bush; Davis and Keogh, mgrs.): Chicago, Ill., Jan. 21-Feb. 13, Detroit, Mich., 14-20.

GIANT TRAMP (Tony; David and Keogh, mgrs.): Rochester, N. Y., Feb. 8-10, Syracuse 11-13, New York city 15-20.
GRAHAM EARLE (Chillicothe, O., Feb. 14).
GUS WILLIAMS (Elizabeth, N. J., Feb. 14).

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): Philadelphia, Pa., Feb. 8-13, Cleveland, O., 15-20.
HAMILTON IDEAL THEATRE (Franklin, Ind., Feb. 14).
HOGAN SALLEY (A. G. Gilmore and Leonard; Eugene Washington, mgr.): Cincinnati, O., Feb. 14.

HEART OF CHICAGO (Lincoln J. Carter, prop.; J. A. Simon, mgr.): Wheeling, W. Va., Feb. 1-13, Zanesville, O., 4, Springfield 5, 6, Cincinnati 7-13, Middleton, Ind., 14, Madison 15, Columbus 17, New Albany 18, Seymour 19, Washington 20.
HUMAN HEARTS (W. S. Ross, mgr.): Springfield, Ill., Feb. 2, Decatur 3, Lincoln 4, Champaign 5, Kankakee 6, Hannibal, Ind., 7, Elgin, Ill., 8, Ottawa 9, La Salle 10, Sterling 11, Joliet 12, 13, Milwaukee 14-20.

HEART OF MARYLAND (W. J. Block, mgr.): Chicago, Ill., Jan. 11-Feb. 13.
HENNESSEY LEROY (Fred C. Conrad, mgr.): Pittsburg, Pa., Feb. 2, Reading 3, 4, Easton 5, Allentown 6, Hazleton 9, Lancaster 12, Wilmington 13, Del. 14.

HIMMELSHIM IDEALS (John A. Himmelstein, mgr.): Shenandoah, Pa., Feb. 14, Mahanoy City 15, Shamokin 16-20.
HOLMES COMEDY (Denver, Col., Jan. 25—definite).
HOLMES-WOLFORD (Pensacola, Fla., Feb. 14, Meridian, Miss., 8-13, Dallas, Tex., 15-20).

HOGAN'S ALLEY (H. Gilmore and Leonard, props.; Peter Rice, mgr.): Turner's Falls, Vt., Feb. 2, No. Adams, Mass., 3, Williamstown 4, Athol 5, Nashua, N. H., 6.
HEARTSEASE (Henry Miller; Charles Frohman, mgr.): New York city, Jan. 11—definite.

HARRIS-DREYER (Paris, Tex., Feb. 14).
HARRIS AND TEN BROECK (W. W. Randall, mgr.): Davenport, Ia., Feb. 2, Cedar Rapids 3, Des Moines 4, Atlantic 5, Lincoln, Neb., 6.
HOYT COMEDY (Burch and Richardson, mgrs.): Polo, Ill., Feb. 14.

HUMANITY (Wm. A. Brady, mgr.): Spokane, Wash., Feb. 1, 2, Butte, Mont., 4-6, Anaconda 8, Helena 9, Coeur d'Alene 10, Grand Forks 12, Fargo 13, St. Paul, Minn., 14-21.
IN GAY NEW YORK (Brooklyn, N. Y., Feb. 14).
IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Providence, R. I., Feb. 14, Harlem, N. Y., 8-13, Brooklyn 15-20.

IRVING FRENCH (Bucyrus, O., Feb. 1-3, Orville 4-6).
JOHN FRINGLE (So. McAllister, O. T., Feb. 14).
JOLLA MARLOWE (Tamm and Bonner; Tamm (Theodore Broome), mgr.): Pittsburg, Pa., Feb. 14, New York city 8-March 6.

JOHN GRIFITH (S. T. St. John, mgr.): Portland, Ind., Feb. 2, St. Mary's, O., 3, Lima 4, Findlay 5, Sandusky 6, Toledo 7-10, Mansfield 11, Beaver Falls, Pa., 12, Youngstown, O., 13, Salem 14, Canal Dover 17, Urickville 18, Wheeling, W. Va., 19, Seaside, O., 20.

JUNE AGNOTT AND JOSEPH D. CLIFTON (T. C. Howard, mgr.): Jamestown, N. Y., Feb. 14, Franklin, Pa., 8-13, New Castle 15-20.
JAMES YOUNG (Maurice I. Lobe, mgr.): Augusta, Ga., Feb. 2, Columbia, S. C., 3, 4, Charleston 5, Savannah 6.

JOHNSON COMEDY (Alexandria, Ind., Feb. 14).
JOHN DREW (Charles Frohman, mgr.): Washington, D. C., Feb. 14 Philadelphia 15, New York 16-20.
JIM THE FARMER (Wm. A. Brady, mgr.): Portland, Me., 3, 4, Lynn, Mass., 5, 6, Montreal, Can., 9-15.

JOSHUA SIMPKINS (Canton, O., Feb. 6).
J. E. TOOLE (Edwin Jerome, mgr.): Tarentum, Pa., Feb. 2, New Bethlehem 4, Reynoldsville 5, Puzosawey 6.
JAMES J. CORREY (William A. Brady, mgr.): Kansas City, Mo., Feb. 14.

JOHN HARRIS (Charles Frohman, mgr.): New York city, Jan. 4—definite.
JOSEPH MURPHY (Salt Lake City, Utah, Feb. 1-3, Ogden 4, Provo 5).
KING'S FOOL (New Martinsville, W. Va., Feb. 13, Wellsburg 14).

KELLAR (Dudley McDow, mgr.): Brooklyn, N. Y., Feb. 1-14.
KITTIE KNOX (U. S. Hill, mgr.): Corry, Pa., Feb. 1-6, Corning, N. Y., 8-13, Waverly 15-20.
KENNEDY PLAYERS (H. R. Hooper, mgr.): Lancaster, Pa., Feb. 1-3, Wilkesbarre 4-6, Pittston 8-13, Binghamton, N. Y., 15-17, Canastota 19-20.

KATHERINE HARRIS (Charles A. Wilson, mgr.): Cheltenham, Pa., Feb. 1-14.
KIDNAPED (Rich and Waeder, props. and mgrs.): Montreal, Can., Feb. 14.
KATE ROBERTS (Kansas City, Mo., Jan. 21-Feb. 6).

LAND OF THE LIVING (Martin J. Dixon, mgr.): Meriden, Conn., Feb. 8, Hartford 10, 11 Bridgeport 12, 13, Allentown, Pa., 17, 18, Scranton 19, 20.
LIMITED MAIL (Elmer E. Vance, mgr.): Coldwater, Mich., Feb. 2, Elkhart 3, Angola 4, Defiance, O., 5, Shelby 6, Mansfield 8, Massillon 10, Warren 11, Salem 12.

LEVIN MOORE (Edward Abram, mgr.): Topeka, Kan., Feb. 2, 3, Lawrence 4, St. Joseph, Mo., 5, Leavenworth, Kan., 6, Kansas City, Mo., 7-13.
LOUIS JAMES (Wagshal and Kemper, mgrs.): San Francisco, Cal., Feb. 8-20.
LYCURN THEATRE (Dan Robinson, mgr.): New York city Nov 15—definite.

LITTLE TRICKIE (Fred Robbins, mgr.): Lewiston, Pa., Feb. 6.
LESLIE KENNEDY (Geneva, N. Y., Feb. 2).
LANGDON DRAMATIC (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).
LYCURN THEATRE (Sallybury, N. C., Feb. 1, 2, Concord 3, 4, Greensboro 5, 6).

MAGGIE CLINE (St. Louis, Mo., Feb. 14, Chicago, Ill., 7-8).
MISS SAM-GREY (Augustus Pison, mgr.): Buffalo, N. Y., Feb. 1-7, Cleveland, O., 4-6.

MORRISON'S FAIRY (E. J. Abrams, mgr.): Kenosha, O., Feb. 2, DeLancey 3, Ft. Wayne, Ind., 4, Goshen 5, La Porte 6, Davenport, Ia., 7, Burlington 8, Galena, Ill., 10.
MATTHEWS AND BULGER (Miller and Pool, mgrs.): New York city Feb. 1-4.

MYRA COLLINS (Edison and Harper, mgrs.): Poughkeepsie, N. Y., Feb. 1-4, Cohoes 5-13 Albany 15-20.
M'BORLEY'S TWINS (Purpurn and Kemerich; Frank Merritt, mgr.): Helena, Mont., Feb. 2, Philadelphia 3, Wisconsin 4, Lone 5, No. Yakima, Wash., 6, Seattle 7-13.

MARGARET WATERS (John G. Magle, mgr.): New York city Jan. 25 Feb. 6 Philadelphia, Pa., 8-13.
MIRVIS LESTER (Horseshoe, Pa., Feb. 14).
NIGHT AT THE CIRCUS (F. Louis Sanger, mgr.): Ogdensburg, N. Y., Feb. 2, Carthage 3, Ashuta 4, Lyons 5.

NORTHERN LIGHTS (William Calder, mgr.): New York city Feb. 1-4.
NAT C. GOODWIN (Geo. J. Appleton, mgr.): Baltimore, Md., Feb. 1-4 Washington, D. C., 5-13, Richmond, Va., 15, Norfolk 16, Raleigh, N. C., 17, Atlanta, Ga., 18, Augusta 19, Savannah 20.

NELIE MCNEAVE (James R. Decker, mgr.): New York city Feb. 1-4, Norfolk, Va., 5, Soldier's Home 9, Richmond 11, Danville 12, Columbia, S. C., 13, Charleston 15, Savannah, Ga., 16, Atlanta 17, Montgomery, Ala., 18, Mobile 19, 20.
NOVELTY COMEDY (C. A. Andrews, mgr.): West Lodi, O., Feb. 13 Republic 6-7.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Cedarhurst, Ga., Feb. 2, Cartersville 3, Covington 4, O'Brad's Election (H. S. Ricci, W. J. Hudson, mgrs.): Paterson, N. J., Feb. 13.
OFF THE EARTH (Eddie Fox; John W. Dunne, mgr.): New Orleans, La., Jan. 31-Feb. 6, Mobile, Ala., 8, Pensacola, Fla., 9, Selma, Ala., 10, Montgomery 11, Atlanta, Ga., 12, 13.

OTIS SKINNER (Philadelphia, Pa., Feb. 1-6, Atlanta, Ga., 8, 9, Rome 10, Chattanooga, Tenn., 11, Knoxville 12, Lexington, Ky., 13, Louisville 14-17, Memphis, Tenn., 18-20).
ON THE MISSISSIPPI (Davis and Keogh, mgrs.): New York city Feb. 1-4, Brooklyn 5-13, Hartford, Conn., 15, 16, Bridgeport 17, Hartford 18-20.

ON THE SOWERY (Davis and Keogh, mgrs.): Buffalo, N. Y., Feb. 1-4, Pittsburg, Pa., 8-13, Louisville, Ky., 15-20.
OLIVER BYRON (James H. Alliger, mgr.): New Orleans, La., Jan. 31-Feb. 6, Baton Rouge 8, Natchez, Miss., 9, Vicksburg 10, Greenville 11, Pine Bluff, Ark., 12, Little Rock 13, Memphis, Tenn., 15, 16, Jackson 17, Clarksville 18, Paducah, Ky., 19, Cairo, Ill., 20.

OLGA NETHERSOL (Daniel and Charles Frohman, mgrs.): Philadelphia, Pa., Jan. 18-Feb. 6, Chicago, Ill., 8-20.
O'HOOGLAND'S WEDDING (Rush and Watson, props.; Manchester, N. H., Feb. 1-3, Franklin 4, Lee 5, Keene 6, Groton 7, Mass., 8, Beverly 9).

POND BELLIN (Greenville, Kan., Feb. 2-4).
PUD'WENAN WILSON (Cincinnati, O., Feb. 1-4).
POUNCE PATRICK (San Francisco, Cal., Feb. 1-4).
PUNCH ROBERTSON (Shreveport, La., Feb. 1-4).

POWER OF THE PRESS (Augustus Pison, mgr.): Cincinnati, O., Feb. 1-4.
PETER F. DAILEY (Harris and Rosenbaum, mgrs.): Chattanooga, Tenn., Feb. 2.
PAY TRAIN (Northern; De Courcy and Mack, mgrs.): Watertown, Pa., Feb. 1-3.

PRIVATE SECRETARY (Edwin Travers; Asheville, N. C., Feb. 2, Knoxville, Tenn., 3, Chattanooga 4, 5, Huntsville, Ala., 6, Decatur 8, Birmingham 9.
PRISONER OF ZANDA (Ft. Wayne, Ind., Feb. 2, Lafayette 3, Indianapolis 4-6, Louisville, Ky., 8, 9, Nashville, Tenn., 10, Memphis 11-13).
PAXTON PLAYERS (Prairie du Chien, Wis., Feb. 1-3, Bellevue, Ia., 4-6).

PLAYER STOCK (Beaumont Clanton, mgr.): Clinton, Mo., Feb. 1-14.
PETER F. BAKER (Pittsburg, Pa., Feb. 1-4, McKeanport 4-6, Greensburg 8-10, Johnstown 11-13).
RILEY COMEDIANS (Hot Springs, Ark., Feb. 2, Paris, Tex., 3, Gainesville 4, Sherman 5, Denison 6, Greenville 8).

ROBERT MANTELL (M. W. Hanley, mgr.): Woonsocket, R. I., Feb. 2, Worcester, Mass., 3, Milford 4, Attleboro 5, Brockton 6.
RICHARD MANFIELD (Hoyt and McKee, mgrs.): Philadelphia, Pa., Jan. 25-Feb. 6, Montreal, P. Q., 8-12, Boston, Mass., 15-27.

ROLAND REED (E. B. Jack, mgr.): Cleveland, O., Feb. 1-3, Canton 5, Columbus 6, St. Louis, Mo., 8-13.
ROSABEL MORRISON (Carmen; Edw. J. Abrams, mgr.): Ft. Madison, Ia., Feb. 2, Burlington 3, Galena, Ill., 4, Peoria 5, 6, Jacksonville 8, Bloomington 9, Decatur 10, Vincennes, Ind., 12, Evansville 13, Cincinnati, O., 14-20.

ROSLAND AND HAMMOND (Tonawanda, N. Y., Feb. 1-4).
ROBINSON-DAVINE (Cleveland, O., Jan. 11—definite).
REAL WIDOW BROWN (A. Q. Scammon, mgr.): Reading, Pa., Feb. 1, 2, Allentown 3, Mahanoy City 5, Pittston 6.

RHEA (George W. Magee, mgr.): Lansing, Mich., Feb. 2, Saratoga 3, Bay City 4, Port Huron 5, Pontiac 6, Owosso 8, Jackson 9, Adrian 11, Ann Arbor 12, Sandusky 13, 14.
RICE COMEDY (Newburyport, Mass., Feb. 1-4).

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Columbus, O., Feb. 1-3, Washington, D. C., 8-13, Baltimore, Md., 15-20.
SPAN OF LIFE (William Calder, mgr.): Newark, N. J., Feb. 1-4.

SADIE RAYMOND (Ft. Smith, Ark., Feb. 2, Little Rock 4, Clarksville 5).
SATISFACTION DRAMATIC (J. Al Sawtelle, mgr.): Waterbury, Conn., Feb. 1-6, Manchester, N. H., 8-13, Haverhill, Mass., 15-27.
SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Washington, D. C., Feb. 14.

SHANNON COMEDY (Harry Shannon, mgr.): North Adams, Mass., Feb. 1-4.
SOL SMITH RUSSELL (Austin, Tex., Feb. 2, Galveston 3, Seymour Stratton (Lathrop and Tolman, mgrs.): Clinton, Mass., Feb. 1-6).

SHOOT THE CRUTCH (Sedalia, Mo., Feb. 2, Fayette 3, Burlington 4, Moberly 5, Macon 6, Kirksville 6).
SUMMERS PLAYERS (H. F. Curtis, mgr.): Johnstown, Pa., Feb. 1-6.
SPORTING DUCHES (Frank L. Perley, mgr.): Brooklyn, N. Y., Feb. 1-4, Newark, N. J., 8-13, Washington, D. C., 15-20.

STRAIGHT FROM THE HEART (New York city, Jan. 25—definite).
SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Chicago, Ill., Feb. 1-4, Philadelphia, Pa., 15-20.
SHANNON OF THE SIXTH (W. H. Power; John Major, mgr.): St. Louis, Mo., Jan. 31-Feb. 6, Chicago, Ill., 7-20.

SIDE TRACKED (Julie Walcott, mgr.): Ft. Worth, Tex., Feb. 2, Dallas 3, Hillsboro 4, Waco 5, Bolton 6, Temple 8, Austin 9, San Antonio 10, La Grange 11, Houston 12, Galveston 13.
SAN DE LEON'S CO. (Batavia, N. Y., Feb. 1-4, Lock Haven, Pa., 8-13).

SUE (Charles Frohman, mgr.): Lynn, Mass., Feb. 4, Hartford, Conn., 5, 6.
SAVED FROM THE SEA (Indianapolis, Ind., Feb. 1-3).
STUART ROSSON (Toledo, O., Feb. 2, 3, Lansing, Mich., 4, Grand Rapids 5, Battle Creek 6, Chicago, Ill., 7-20).

SUNSHINE OF PARADISE ALLEY (W. I. Kilpatrick, mgr.): Manchester, N. H., Feb. 1-3, So. Framingham, Mass., 3, Worcester 4, Holyoke 5, Springfield 6.
SIBERIA (Baltimore, Md., Feb. 1-4).

SISON COMEDY (Wilmington, N. C., Feb. 1-4, Savannah, Ga., 8-13, Tampa, Fla., 15-20).
SHORE ACRES (James A. Herce; William B. Gross, mgr.): Kansas City, Mo., Feb. 1-6, Denver, Col., 8-13, Salt Lake City, Utah, 15-20.
STAVE BROOME (Buffalo, N. Y., Feb. 1-4).
STUART-CARROLL STOCK (J. W. Carroll, mgr.): Auburn, N. Y., Feb. 1-4.

THOMAS W. KANE (Charles E. Hanford, mgr.): New York city Feb. 2, 3, Council Bluffs, Ia., 1, Sioux City 5, Algona 6, St. Paul, Minn., 8-12, Miss. apolis 15-20.
THE OLD HOMESTEAD (E. A. McFarland, mgr.): Chicago, Ill., Jan. 17-Feb. 6, Pittsburg, Pa., 8-13, Johnstown 15, Altoona 16, Harrisburg 17, Chambersburg 1

TELEGRAPHIC NEWS

CHICAGO.

Recovering from the Effects of Record-Breaking Weather—Hall's Chat.

(Special to The Mirror.)

CHICAGO, Feb. 1.

In my last, I told you of our assortment of rain and snow, and slush and sleet. Since then it has been cold enough to freeze the nose off of a brass monkey not written by Hoyt. The mercury broke the record, descending to the hoary depths of twenty degrees below zero; and the populace, tired of stoves and steam coils and shunted the theatres during the early part of last week. But the weather grew milder Friday and the strong attractions reassured themselves, winding up the week with big houses.

Last Saturday evening Nat Goodwin sat upon the arm of Maxine Elliott's rocking-chair in the last act of *An American Citizen*, and saw the final curtain descend upon four of the greatest weeks he has ever enjoyed in his stronghold, Chicago. During that time he has appeared in *The Rivals*, *A Gilded Fool*, *David Garrick*, and *The Silent System*—a "curtain-raiser," in which Miss Elliott has twenty minutes of good lines and Nat as many minutes of splendid pantomime. An American Citizen was the strongest card, and it packed Hooley's every time it was presented. When you see it at the Knickerbocker in your town you'll like it immensely—provided the "source" of it doesn't worry you.

To-night Frohman and Sanger's fine production of Wilton Barrett's religious play, *The Sign of the Cross*, was given at Hooley's before a large and interested audience, and was well received.

We had here last week a benefit "as was a benefit." It netted Dick Golden \$2,700, and people were offering \$10 a pair for seats, with no takers. It was a benefit without a cent of expense, as Manager Davis gave the Columbia Friday afternoon and everyone volunteered. With Goodwin, Hopper, Wilson and Boyd in one bill there was no lack of talent, and I never saw so many people turned away in my life. Golden owns Chicago, and he will now go South and rest up to be as good as new, followed by the best wishes of us all. The benefit was Nat Goodwin's idea, and much of its success was due to the untiring work of his manager, George Appleton.

This is the final week of *The Old Homestead* at McVicker's, and the play is drawing very well. It will be followed next week by Stuart Robson, who will present his new dramatization of Ogle Reed's book, *The Jackline*.

The seventh annual ladies' dinner of the Forty Club took place last Tuesday evening in the Auditorium Assembly Hall, and it was a great success. Nat Goodwin and De Wolf Hopper were there, fresh from the section sale of seats for the Golden benefit, where they had officiated, with Francis Wilson, as auctioneers before a packed house. And there were also present as guests Mrs. Hopper, Miss Maxine Elliott and her sister, Frank Mordaunt, John E. Keller, Odell Williams, Miss Elliott, Miss Helen Tracy, Herbert Milward, Miss Horley, Archie Boyd, Fraser Coulter, Mr. and Mrs. Richard Golden, John E. McWade, John L. Morgan, Mr. and Mrs. George J. Appleton, Ben D. Stevens, Frank Palmer, of the Wabash, and many others. The feature of the evening was the ceremony of introduction performed by the secretary, Edward Freiburger, whom everyone in the profession knows. When the loving cup was passed he introduced 125 ladies and gentlemen, many of whom he had never seen before, each with some appropriate remark and without reference to a note. It was a marvelous memory feat.

Francis Wilson's *Half a King* has been braving the boreal blasts finely and its second week opened with a great big house at the Grand to-night. It is here for three weeks and is one of the best operas the agile comedian has ever had.

This is De Wolf Hopper's last week at the Columbia. He comes from here to Evansville, Ind., where he will stop at St. George's Hotel. His El Capitan has pleased us mightily, and to-night his 300th performance was celebrated by souvenirs and by the attendance of the full band of its composer, Sousa, who began a series of three concerts at the Auditorium before a big house this evening. It was good to hear those marches played under the Sousa baton. Miss Fanny Davenport and Mr. McDowell follow Hopper next week in *Fedora*, *La Tosca*, and *Gismonda*, and I am looking for Ben Stern.

The Cherry Sisters are appearing this week at the Tivoli in scenes from *Uncle Tom's Cabin*. The late Harriet Beecher Stowe has been spared at least one blow. I do not know the parts the girls take, but I should suggest *Martha*. This is their third week, and they are filling the house.

I met Frank Losee and his clever wife, Marion Elmore, at the Columbia last Friday night. To-day they opened to a big house at the Lincoln, in *Shant No. 2*, following Corbett. There is where Frank is wise. I would prefer to follow Corbett than have Corbett follow me.

Preparations are being made at the Gaiety for the production of the new burlesque, *Little Miss Chicago*, which follows *Zenda's King*, now doing well there. Among those engaged for the new burlesque are Veraora Jarbeau, John D. Gilbert, Joseph Douer, Ada D'aves, Georgia Emery, and the Hengler Sisters. Professor Gustav Luders is arranging the music, and Max Freeman will stage the production.

The twenty-first annual benefit of the local lodge of E. K. took place last evening at the Great Northern Theatre and a great bill was presented before a packed house.

Heart of Maryland began its fourth week at the Great Northern this afternoon with a special matinee given for the benefit of the city's poor, all of receipts going to the Mayor's fund. The play, which has been filling the house, is here through next week, and the new De Koven opera, *The Mandarin*, follows.

Frank Bush is up at the Alhambra this week in *Girl Wanted*, and over at the Academy of Music the Black Patti's Troubadours are giving At Jolly Coon-ey Island.

Nat Goodwin's old farce, *Confusion*, is being revived by the stock company at Hopkins's.

More of "de lights" are here in vaudeville. Al Lipman and Agnes Proctor are giving Old Love Letters at the Schiller, and at the Chicago Opera House Gerald Griffin and a few others called the Castilians are appearing in an abbreviated version of Edwin Owings Towne's play, *In Old Madrid*.

Delhauer, known throughout the country as "the human frog," was found dead in his bed at the Keller House one morning last week. He had just closed an engagement at the Haymarket.

Colonel Hopkins is making elaborate preparations to celebrate his anniversary week next week.

The season of grand opera will begin at the

Auditorium Feb. 22, and will extend over four weeks. It is expected that Madame Melba will return in time for the event.

Burton Holmes closes his series of illustrated lectures of travel at Steinway Hall this week. He has been very successful.

I sat through *The Heart of Maryland* at the Great Northern, for the first time, last week, and I enjoyed it thoroughly. Mr. Belasco has discovered, under that crop of neglige hair of his, the material for a thrilling and interesting war drama and he has made the most of it. Moreover, he has cast it splendidly. Ask me to pick out a man for a stage general and I should pick Frank Mordaunt. In this line he is unequalled, and in this part he is really great where another actor would be merely acceptable. Mrs. Carter has improved wonderfully since we last saw her, and I think her one of the best emotional actresses now before the public. Kelsey is very good, and so is Weaver and old Mr. Jennings and Odell Williams. Helen Tracy's Southern dialect is music to the ears. And as to heavy men! Well, John Keller is a peach from the Iowa orchard of the Cherry Sisters. He is the best stage villain that ever took place. I have seen many stage villains, and I have seen Morton Selten, of the Southern company, and Keller is the best who ever came over the pike. He doesn't wear his villainous heart upon his sleeve, as Selten does. He wears his up his sleeve. And I know more about villains now than I did two years ago. If Selten was brought before me to-morrow I could tell at a glance he was a villain, but I think Keller could fool me. At any rate, he is, to me, the hit of *The Heart of Maryland*, next to Mrs. Carter, the beifry and Odell Williams's red-topped boots. And the play is drawing large audiences, which is the best of it all.

From away across the water, Tony Sullivan and Ida Sullivan send me a Christmas card about their play, Mrs. Grogan's Daughter, together with a hearty New Year's greeting. Although the thermometer marked twenty degrees below zero last Monday morning, Archie Boyd, John Morgan, Frank Moynihan, Will Crissey, and others of The Old Homestead company had the nerve to ride four miles to my police court to see the sights. "Biff" HALL.

WASHINGTON.

Rosemary Captures the Capital—Other Attractions for the Week—News.

(Special to The Mirror.)

WASHINGTON, Feb. 1.

A large and fashionable audience filled Albaugh's Lafayette Square Opera House to-night, the occasion being the annual engagement of John Drew and the presentation of the remarkable success, *Rosemary*. The triumphs elsewhere were repeated here, and the charming work won many strong manifestations of praise and approval. Mr. Drew was greeted most cordially, and earned many new honors for a characterization that presented a new and distinct departure from his former lines of work. Next to the star dainty Maude Adams led the interest. The play was handsomely mounted, and was most capably interpreted by those excellent players, Harry Harwood, Arthur Byron, D. H. Harkins, Graham Henderson, Frank E. Lamb, Ethel Barrymore, Mrs. Delosa King, and Mrs. Annie Adams. Thoroughbred follows.

At Rapley's New National Theatre a full house thoroughly enjoys the interesting bill presented by Primrose and West's Minstrels. The black and white first part is elaborately staged and vocally strong, and the brilliant olio of high-class features were repeatedly encored. George Wilson's new and fetching monologue made a big hit. Nat C. Goodwin comes next.

The Nancy Hanks opening at Rapley's Academy of Music signified the return of the Martini and Tannhill Comedy company, which played a most successful engagement during the holidays. To-night the laughter is continuous and another big week for this lively comedy is assured. Anna Boyd, Carrie Radcliffe, Florence Lillian Wickes, Rosa Gibson, Louise Muldener, Frank Tannhill, Jr., Ignacio Martini, Clayton E. White, George C. Welch, and E. S. Morey repeat their successful work. To-night the 200th performance is given. Japanese pin trays are distributed as souvenirs and Manager Rapley has the theatre prettily decorated with palms, greens and flowers. The Sidewalks of New York follows.

The attraction this week at Kernan and Rife's Grand Opera House is McKee Rankin in the play *True to Life*, which made a strong impression on its opening. A large and appreciative audience is in attendance. Nance O'Neill, a bright young actress, gives the star admirable aid. That sterling actor, William Harris, has a prominent role, and the remaining parts are in capable hands. *Siberia* will be the next attraction.

The two-week season of the Stoddard Illustrated Lectures commenced to-night at Metzger and Luchett's New Columbia Theatre to a crowded house, the subject being "Heroic and Romantic Scotland." "Old England" and "The Yellowstone Park" will comprise the first week's course. The latter lecture will be given Saturday night, and on Friday night there will be a private complimentary hearing of this lecture. Invitations having been extended to the President and his Cabinet, the Speaker, members of both branches of Congress, the Justices of the Supreme Court, representatives of the army and navy and the scientific departments, and others, with their ladies.

A. Q. Scammon's company in the comedy production, *Side Tracked*, opened to good audiences twice to-day at Whitesell's Bijou Family Theatre. The comedy is interspersed with specialties of a pleasing nature. In this company are E. H. O'Connor, Billy Bowers, Doby Chaplin, James Wall, Osborne Searle, R. Edgar Vance, Gail Stanwood, Amy Page, and Camilla Martin. *The Brand of Cain* follows.

Gus Hill's New York Stars opened to a packed house at Kernan's Lyceum Theatre, where the clever work of Conroy and Leland, Frank D. Bryan, Mlle. Ani, the Hiatto, John E. Drew, Murphy and McCoy, Bonnie Lottie, Giguere and Boyer, the Folly Trio, and Deaver's Marionettes met with pronounced favor. Robie's Bohemian Burlesquers come next.

Robert Downing, who is directing the tour of Eugene Blair in East Lynne, writes glowingly of its success.

Lotta and her mother, Mrs. Crabtree, who are wintering here, were honored guests at a reception tendered them by the Winodahs Society at their club rooms last Tuesday night, when over five hundred ladies were presented to the popular actress. Mrs. Olney, wife of the Secretary of State, made the presentations. This peculiarly named society takes its title from the use of the first letters of the words wives, mothers, daughters, and sisters.

Rafael Joseffy, the pianist, will be the principal soloist at the third of the series of Metropolitan concerts at the Columbia Theatre Tuesday, 15.

Maud Venner, of E. S. Willard's company was sick during a recent performance of *The*

BARON HONENSTAUFFEN in
"THE NEW DOMINION."

TOUR OF
MR.

MATHIAS in
"THE BELLS."

CLAY CLEMENT

St. Paul, Minn., Jan. 24-27; Minneapolis 28-30; Decatur, Ia., Feb. 1; Madison, Wis., 2; Rockford, Ill., 3; Stretor 4
In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAU & ERLANGER'S EXCHANGE.

Professor's Love Story, and the part of the sweetheart-secretary was played in a charming manner by Agnes Palmer.

Manager W. W. Rapley is happily convalescing after a serious stage of the grip.

Margaret Mather in *Cymbeline* will follow the Stoddard Lecture season at the Columbia.

JOHN T. WARDE.

PHILADELPHIA.

Oiga Nethersole, Otis Skinner, Mansfield, the
Castle Square Opera Company—Other Bills.

(Special to The Mirror.)

PHILADELPHIA, Feb. 1.

The season of 1896-97 is nearing an end more quickly than many imagine. From to-day until June 1 there remains but eighteen weeks of business, six of which include Lent. The attractions during the past week have been excellent. Oiga Nethersole, Richard Mansfield, in *Gay New York*, Castle Square Opera company, and Bijou Theatre have played to capacity, and on Saturday evening people were turned away at many places of amusement.

Damrosch's Opera company closed their season here on Jan. 28. An effort is now being made to raise a guarantee subscription list for next season, but thus far is not meeting with success, as many of the patrons were disappointed in the repertoire as presented during the engagement just ended.

Oiga Nethersole has fully recovered from her late indisposition, and this week will close her very successful two weeks at the Broad Street Theatre. The programme is *A Daughter of France*, *The Wife of Scarl*, and four representations of *Carmen*. Miss Nethersole attracts our best society. Margaret Mather in *Cymbeline* for one week, Feb. 8, followed by John Drew in *Rosemary* Feb. 15 four weeks, then John Hare in repertoire.

This is the second and last week of Thoroughbred, with Henry E. Dixey at the Chestnut Street Theatre. A new feature this week is the Wednesday matinee, prices fifty cents to any seat in the house. Kismet, with Camille D'Arville, Feb. 8 for two weeks. Professor Keller follows 22 for one week.

This is Richard Mansfield's second and last week at the Chestnut Street Opera House. On his closing night he will appear in two scenes from *Dr. Jekyll and Mr. Hyde*; in third act of *Ben Brummell*; Act IV, of *Richard III*; Act III, of *Prince Karl*; Act IV, of *A Parisian Romance*. This is the most liberal and diversified programme that Mr. Mansfield has ever presented in one evening. The Whitney Opera company in *Brian Boru* will open on Feb. 8 for three weeks, followed by Daly's Gelsa.

In Gay New York did an immense business here for three weeks. It has been announced in our local papers that it will not visit Philadelphia again this season. I am in a position to refute this statement, as it is booked for the Park Theatre in April.

Otis Skinner's annual engagement at the Walnut Street Theatre is always looked for with anticipations of great pleasure by our better class of theatregoers. A *Soldier of Fortune*, *Hamlet*, *Romeo and Juliet* will be the week's programme. Mr. Skinner's company is composed of capable players, aided by appropriate costumes and handsome scenery. The audience to-night was large and the prospects for the week are excellent. The *Lady Slavey* will come on Feb. 8; *The Cherry Pickers* on the 15th for two weeks; *Two Little Vagrants* March 1.

Miss Nethersole has decided to take her present company in its entirety to London at the conclusion of her present tour. The London season opens June 1, and it is likely she will appear in *Romeo*, as it is said she is ambitious to play the part.

Faust, by the Castle Square Opera company at the Grand Opera House, is one of the events of the season. The audience to-night was very large. It is produced with electrical effects, horses, a full brass band, and nearly two hundred people on the stage, making a most magnificent series of stage pictures. Charles Bassett has been added to the company, alternating with Thomas H. Parnes as *Faust*. Edith Mason alternates with Anna Lichter as *Marguerite*. Lizzie Macnichol is *Siebel*, William Wolff, *Mephisto*; Bessie Fairbairn, *Martha*; William G. Stuart, *Valentine*; William Shuster, *Wagner*. With the best seats in the theatre 50 cents, it is no wonder that with a seating capacity of nearly three thousand the house is sold out for the week. In spite of the great liberality of the management and the very popular prices, the house has been clearing \$1,500 per week for the past three months.

One of the successful comedians of the season, Harry Clay Blaney, with his new big extravaganza, *A Boy Wanted*, opened to-night for the week at the National Theatre to a crowded house. There are twenty-nine persons in the cast, fifteen pretty girls who appear in specialties, dances and novelties. The play is full of genuine fun, and for three hours to-night kept the large audience in the most pleasant humor. A trip to Chinatown will follow on Feb. 8; Down in Dixie on the 15th, and Carl Haswin's *Lion's Heart* on the 22d.

The Girard Avenue Theatre has an interesting play this week in Joseph R. Grimmer's dramatization of the popular novel, "Called Back." The stock company of this theatre is well equipped to give it a representation equal to any at present in this country. This may seem like high praise, but the management and excellent company fully merit it. *Called Back* is mounted superbly, and to-night received large patronage. Christopher, Jr., with Harry Davenport as Mr. Gibb, will follow for the week of Feb. 8.

Miss Philadelphia will close its tour this week at Gilmore's Auditorium, where it opened to-night to a splendid house. Will Rising plays *Penn. Jr.* Others in the cast are Inez McCusker, Budd Ross, Frank Woolly, Elmer Ritchie, and Harry Watson. There is under consideration a project to reorganize the company for the month of April to play Boston for a run.

Anna Held, with *A Parlor Match*, will play a return engagement at the Auditorium during the week of March 8.

Saints and Sinners, by permission of A. M. Palmer, serves as an excellent attraction at Forepaugh's Theatre this week. The houses are good. Lillian Kennedy in *The Deacon's Daughter* will follow for the week of Feb. 8.

A Railroad Ticket is a laughing success this week at the People's Theatre, where Freeman's Funmakers, composed of Louis Wesley, Marie

Stuart, Arthur Moulton, Frank Morrell, Gus Fitzley, Charles Burke, Edith Newton, Aggie Vana, Minnie Carleton, and Margot Hobart in specialties, are domiciled for the week. A special feature is the introduction of Lumiere's Cinematographs in the last act. *The Great Diamond Robbery* will come on Feb. 8; *8 Bells* 15; *Saved from the Sea* 22; *A Temperance Town* March 1.

A Bowsy Girl, with Lillian Keene in title role, aided by a fair company and good scenic effects, is at the Standard Theatre this week, attracting good business. Gus Williams in *One of the Finest* will follow for week of Feb. 8.

The Yellow Kid who lives in Hogan's Alley has scored a decided success at the Eleventh Street Opera House, where Dumont's Minstrels hold full sway with a first-class entertainment and good business.

Sydney Booth, of the Girard Avenue Theatre stock company, has thus far this season been prominent in juvenile roles, but in *Nibs* he has surprised his many admirers in the eccentric character part of Jefferson Tompkins, an antique art collector. He shows a fine and original conception which is warmly applauded and which deserves the highest praise. Sydney Booth has youth, grace and good looks, combined with inherited talent.

Gladya Laird the child actress with Richard Mansfield's company, is in this city helpless from rheumatism. Mr. Mansfield has placed her under the care of a specialist and will defray all expenses until she has fully recovered.

S. FERNBERGER.

BOSTON.

Many Openings in the Theatres—Tree's
Honors—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Feb. 1.

The society event of the night was the opening of the Damrosch opera season at the Boston Theatre. The advance sale was the largest in years, and the gathering would have filled two or three ordinary theatres. All society was there, and the performance of *Tristan and Isolde* was admirable. It is a queer fact that for the season of German opera the greatest demand has been for seats for Calvé's appearance in *Carmen*.

But while society pretended to enjoy German opera, the fashionables who followed their own desires went to the Hollis Street to-night to see the first performance in Boston of *The Gelsa* by Daly's company. Boston has at last discovered Violet Lloyd. Last year she came here without the prestige of a New York season, and although her performance in *The Shop Girl* was one of the cleverest things of the season, Boston received her in silence and waited to rave over Marie Studholme, who had the advantage of an appearance in New York. Now that Miss Lloyd has been seen in the metropolis she comes to Boston, and the audience which applauded her so enthusiastically to-night thought that they had made a discovery. But she is no cleverer than she was a year ago. Her performance then was as delightful as could possibly be imagined.

Georgia Cayvan is in the second and last week of her stay at the Tremont and her welcome must make her feel that she has done well to join the array of stars. Squire Kete was given. This week Mary Pennington, Spinster, is the chief attraction, but later we will have a chance to see a double bill consisting of *Goblin Castle* and *The Little Individual*.

They are having a terrible time at the Castle Square this week, for *Lohengrin* is the bill, and the singers who have been doing so capably in works of lighter vein find it difficult to portray the Wagnerian characters. The production is elaborate, and the orchestra and chorus have been augmented for the occasion; the week promises to be successful.

At the Columbia Ward and Vokes appear in *A Run on the Bank*. These stars have given this same piece at this theatre several times, and next year they are to be seen in a new production. The house is crowded to-night.

A Milk White Flag is at the Park this week. This piece had its original presentation in Boston. Those who saw it at the Boston four years ago would never recognize it in the merry entertainment it now is, for it is one of the most attractive of all the Hoyt plays.

The Electrician has made a tremendous success at the Bowdoin Square. It is an up-to-date melodrama, and has crowded the theatre at every performance. It has been splendidly staged, and there are dynamo enough in the production to galvanize the dry bones of a whole theatrical graveyard. A better company would be hard to find, and William Morris and Etta Hawkins are capably placed in the leading parts.

Last week was eventful for Beerbohm Tree. It was the last week of his American tour. First, he took exception to the advertisement of the theatre that he was to present an entirely rewritten version of *The Seats of the Mighty*, and he sent to all the papers letters declaring that the piece would be given in Boston almost exactly as it has been done in Washington and New York. Next, the cable brought him the message to the effect that his better half had borne him a daughter. The members of the company spent considerable time figuring out how many hours and minutes before the birth of his daughter Mr. Tree heard the news. As near as they can get at it Mr. Tree in Boston knew he had a baby girl 4 hours, 55 minutes and 9 seconds before Mrs. Tree or her physician knew it in London. As a sort of relaxation Mr. Tree then accepted the hospitality of the Playgoers' Club and was entertained with a number of other players in Boston. The Shakespeare Club of Harvard tried to arrange for an afternoon address in Sander's Theatre from him, but it was found that it was impossible to arrange the meeting, and so the next best thing was done by giving a reception in his honor in one of the rooms in B-ck Hall.

Mr. Tree was one of the guests at the dinner of the Press Club, and his speech was one of the brightest delivered on that occasion. The greeting which he received from the knights of the quill showed his popularity. Even more attractive was a reception given in his honor by the New England Woman's Press Association, when the literary women of Boston outdid themselves in making things pleasant for the English actor. He gave a single performance of *The Seats of the Mighty* before the most brilliant audience of the year, and the reception was most cordial. There were curtain calls and speeches from

Gilbert Parker and Mr. Tree, but the next morning the critics came out with great unanimity in severe criticisms of the play, but all were given in the most friendly spirit to Mr. Tree. George Cayvan is going to have his turn at the Playgoers' Club this week. Fatman Dlard is soon to join the company at the Castle Square.

The Park Theatre of Waltham was sold at auction last week, and was bid in for the Francis Buttrick estate for \$9,000 in addition to a first mortgage of \$25,000. Edward D. Davenport, the present manager, will continue. The theatre was built in 1892, and originally cost \$100,000.

Julius Offner has been found guilty of running an immoral show at the Eden Musee. His case has been hanging in court since October.

Walter E. Perkins was once a telegraph operator in this city, and during his recent engagement here with My Friend from India he made the rounds of the newspaper offices and paid his compliments to the men of the key.

William Carleton made application to take the poor debtors' oath last week.

I hear that Louise Mackintosh made a decided hit when she was called upon to play Antoinette de Mauba in The Prisoner of Zenda at an hour's notice last week.

I wonder what Boston theatre George H. Brennan will have next season. I had not heard of any being in the market.

This is what the Sunday Post says: Beerbohm Tree has no special love for New York. He remarked to a friend in this city that while he was in Gotham the only things in which the amusement public seemed to take any interest were Anna Held and Little Egypt.

The chimpanzee at the Zoo died to-day, a victim of Boston's inclement weather.

Laura Millard will leave the Castle Square this week, and resume her position as prima donna at the Tivoli, San Francisco.

The Tremont's season will be devoted to the production of The Walking Delegate, a light opera by Charles Emerson Cook, editor of the Budget, and Lucius Homer.

Louis Parker, author of Rosemary, has arrived in town, and been put up at all the fashionable clubs.

The engagement was announced to-day of Louise Mackintosh and R. M. Rogers, of Clinton, Ind.

Whitney's new opera, to be produced in New York in the Spring, is the latest work by Joseph Konti, of Budapest. Mr. Whitney proposes to change his plans after this season, and after giving New York production will send them to several cities, and then dispose of the traveling right.

The Sunday Protective League prevented a concert for the benefit of the family of Duffy, the dead prize-fighter, last night. How about the concert for Colonel Wapleson which went through all right a few weeks ago? JAY BENTON.

BALTIMORE.

Nat Goodwin, W. H. Crane, Changes in Lost, Strayed or Stolen and Miss Philadelphia.

(Special to The Mirror.)

BALTIMORE, Feb. 1.

Nat C. Goodwin received a rousing welcome home from Australia at Ford's Grand Opera House this evening, where he presented his new play, An American Citizen, to a large and fashionable audience. The play abounds in pathos and humor, which are artistically blended by Mr. Goodwin; and it is interesting in story as well as entertaining in dialogue. The supporting company is all that could be desired, including that beautiful woman and accomplished actress, Maxine Elliott; William Ingersoll, Fraser Coulter, Clarence Handyside, Louis Payne, L. E. Woodthorpe, Arthur Hoopes, Clarence F. Montaine, Estelle Mortimer, Hattie Russell, Gertrude Elliott, Isabel Haskins, and Master Scott. Mr. Goodwin will be followed by Primrose and West's Colonial Double company.

At the New Academy of Music an enthusiastic audience greeted William H. Crane in his new play, A Fool of Fortune, from the pen of Martha Morton. The play came to well recommended that we were in a measure prepared for the treat in store for us, but it was none the less enjoyable for all that. Mr. Crane as Elisha Cunningham, the speculative stock broker, adds another to the long list of clever portraiture. The mounting of the play is fully up to Mr. Crane's high standard, while the excellent cast includes such well-known names as F. F. Mackay, Mr. Brooke, Edwin Arden, Bart Putnam, William Boag, Charles J. Jackson, Vincent J. Serrano, Effie Shannon, Dallas Tyler, and Kate Lester. The Sign of the Cross will follow.

The Holiday Street Theatre will have as its attraction this week that interesting melodrama of Russian life, Siberia, by Bartley Campbell. The play is very well presented, and appropriately staged. It will give place next week to Blaney's comedy, A Boy Wanted.

The Lyceum Theatre has no regular attraction for this week, but the house will be kept open by special entertainments, Henry Furness's lectures being the most important.

Nat Goodwin will produce The Rivals by request on Saturday evening next.

Baltimore Lodge B. P. O. Elks will hold their annual benefit on March 1. They have selected Ford's Grand Opera House, the attraction being Cretton Clarke in his new play, The Last of His Race.

Maudie Agnes Palmer, of E. S. Willard's company, whom I spoke of in my letter of last week, is a Boston society girl, and has had only six weeks' stage experience. She certainly evinces a degree of cleverness that augurs well for her future.

Maudie Venner, Mr. Willard's leading lady, is still ill at the Entaw House in our city. She is being attended by Prof. H. H. Bledier, who says that she is improving and will soon be all right. Miss Venner has had quite a serious illness.

Edward E. Rice has been here all week superintending rehearsals of Lost, Strayed or Stolen. There have been a number of changes in the company, the following members of the cast leaving on Saturday night: M. A. Kennedy, Cyril Scott, Irene Verona, Caroline Leigh, David Torrence, and Robert Robey. The company will be reorganized upon a cheaper basis.

Cyril Scott goes with My Friend from India. Alice Cooke, of Lost, Strayed or Stolen company, left here on Friday last for her home in British Columbia. She has pulmonary trouble and is quite ill. Miss Cooke carries with her the heartfelt sympathy of every member of the company.

Alfred Hampton left Wilton Lackaye's company Saturday night.

Walter Collier is again in William Crane's forces.

Miss Thornton, of Lost, Strayed or Stolen company, is ill in New York, her place being filled by Sue Belle Mead.

The following changes took place Saturday night in the cast of Miss Philadelphia: Willie Collier gives way to Will S. Rising, Joseph Coyne to F. Woolley, John Hyams to Elmer T. Ritchie, and Gladys Claire takes Louise Allen's place. Manager Thomas D. Van Osten

states that the company was to have closed this week, but will go to Philadelphia for a special and last week. Willie Collier will immediately begin rehearsals for My Friend from India. HAROLD RUTLEDGE.

CINCINNATI.

Bills for the Week—The Wood Sisters Close—The Opera Season.

(Special to The Mirror.)

CINCINNATI, Feb. 1.

Notwithstanding the favorable indications at the beginning of last week, a great deal of the business was slipped in the bud by excessive cold weather. With the thermometer hovering about the zero point, a fire-side is more attractive to a casual theatregoer than aught else, and he invariably follows his stronger inclinations. The weather bureau promises a cessation of the cold, and audiences should now increase in size.

Pudd'nhead Wilson, the quaint dramatization of Mark Twain's story of that name, opened at the Grand to-night before an appreciative audience. It is a play that, once seen, is long remembered. Theodore Hamilton appears in the title role, originated by Frank Mayo, and gives a finished impersonation. Edwin Mayo as the Sheriff and Emily Rigi as Rozzy gave excellent support. De Wolf Hopper Opera company in El Capitan is next.

The Walnut this week is in the hands of the local lodge of Elks. They have arranged for a monster benefit extending throughout the week, and to-night all the boxes were sold at auction. A vaudeville bill of the best class will be presented at every performance. The stars specially engaged for the occasion are Ezra Kendall, the nine Nelsons, Annie Myers, Barney Fagan and Henrietta Byron, the four Luciers, Irene Franklin, the Quaker City Quartette, Post and Clinton, and the Lamar Sisters. Next week, My Friend from India is underlined.

At the Pike this week Robert Hilliard and his company are presenting his charming sketch, The Littlest Girl, a dramatization of Richard Harding Davis's Her First Appearance. Lydia Titus has been re-engaged for another week, and the remainder of the bill is made up of first-class material, so the results promise to be profitable.

The Fountain has Gilmore and Leonard's Hogan's Alley. It is a farce-comedy filled with the atmosphere of New York's East-Side. The Yellow Kid is a conspicuous feature, and Dick Gardner literally shines in that capacity. Gilmore and Leonard are as amusing as ever.

Heuck's has Pitou and Jenson's The Power of the Press, a melodrama which, though it has been here many times, always draws big houses. The company is adequate for the work to be done and a smooth and enjoyable performance is given.

Ada Gray in her version of the New East Lynne is the Star at Robinson's, and yesterday afternoon and evening drew the usual large Sunday patronage to witness the production. A satisfying week's business is assured.

Heck and Avery's Museum announces Mile. Wallace and her trained Kangaroo and the twenty-first week of the vitascope.

Despite the bitter cold weather last Tuesday, Sousa's Band gave a concert at Music Hall to an audience that really filled that immense building.

The Wood Sisters' Extravaganza company, playing at the Star last week, was unable to meet obligations and to pay its performers. After making an unsuccessful effort to raise money, it was decided to close down, and the house was dark after Tuesday night.

The Walnut for a long time has been giving matinee Wednesday afternoons with its regular attractions at half prices. The scheme has been very successful and has drawn great crowds.

The Damosch Opera Festival begins Feb. 15 at Music Hall. The operas to be produced are Lohengrin, Die Walkure, Tannhauser, Siegfried, The Flying Dutchman, and Tristan and Isolde. The prices will range from three dollars down to one.

WILLIAM SAMPTON

ST. LOUIS.

Fanny Davenport, Della Fox, Maggie Cline, Damosch and the Ladies—Notes.

(Special to The Mirror.)

ST. LOUIS, Feb. 1.

Fanny Davenport opened at the Olympic Theatre to-night in Fedora before a large and appreciative audience. She was well supported by Melbourne McDowell and a strong company. La Tosca will be given to-morrow night, and later in the week Glismonda.

Della Fox proved as much of a local favorite as ever when she opened in one of her greatest successes, Fleur-de-Lis, at the Century last night. The house was crowded, and gave the St. Louis girl a royal welcome. Another St. Louis girl, Nellie Braggins, was also well received. The company this season is very strong, and gave a splendid performance. Later in the week The Little Trooper will be given.

Shannon of the Sixth pleased a fine audience at the Fourteenth Street Theatre last night, when it was given its first presentation here. W. H. Powers plays the leading role, and the company gave him fine support.

On Broadway, with Maggie Cline in the leading role, played to two large audiences at Havlin's yesterday. Miss Cline sang her most popular songs and had to repeat them again and again. The production is well put on, and the many scenes are natural and realistic.

Hopkins' Grand Opera House commenced the new week with the standing room only sign. The stock company gave a fine performance of Pink Domino, with Gus Weinberg, Arthur Mackley, Ralph Stuart, Charles Burnham, Florence Modena and Jessamine Rodgers in the cast.

To-night beautifully designed souvenirs are being given away at the Davenport performance at the Olympic. Souvenirs will also be given again to-morrow night.

The stage being erected at Kaermer's Park for next Summer season was blown down by a storm about a week ago. It will be erected at once.

The executive committee of the Police Relief Association held a special meeting last Wednesday morning and signed a contract with Colonel J. D. Hopkins to furnish a high-class continuous vaudeville entertainment for their annual police relief benefit, which will be played for one week at the Music Hall, commencing April 26.

The funeral of William C. Green, who died in the City Hospital at Louisville about a week ago, took place from the residence of his parents in this city last Tuesday.

Manager James Butler of the Standard Theatre has the following printed on the programme of his theatre:

"The management requests the ladies in attendance to remove their hats during the performance, and thus show to the profound solons of our Municipal Legislature that St. Louis ladies do not require laws to have them respect the rights and comforts of others."

The members of the recently organized St. Louis Virginia Society attended the perform-

ance of For Fair Virginia in a body at the Fourteenth Street Theatre last Friday night.

Yvette Guilbert appeared before a fair audience at Music Hall last Wednesday night. The night was a very disagreeable one which was the cause of the audience being much smaller than was expected.

Manager Ollie Hagan spent several days in Cincinnati last week, where he went to attend the funeral of his sister-in-law.

Beaumont Smith, who is a member of the stock company of the Pittsburg Opera House, Pittsburg, arrived home Thursday, being called here owing to the serious illness of his father, General A. J. Smith. W. C. HOWLAND.

REMEMBERED WITH GRATITUDE.

When Leon Herrmann goes to Rochester, he is sure of a cordial reception, were it only for the kindly regard in which his late uncle's memory is held in that city. Herrmann made his last public appearance in Rochester and spent there the last day of his life, Wednesday, Dec. 16. This last engagement of the wizard was marked by acts of kindness and charity on his part that his sudden death made conspicuous.

Arriving there Tuesday afternoon, his first act was to pay a visit to the State Industrial School and to give an entertainment to the young inmates. He was not content to do "a few slight-of-hand tricks," as the superintendent suggested, but insisted upon sending to the theatre for his apparatus and giving a really first-rate entertainment. He closed it by inviting the boys and girls to attend his Wednesday matinee. Considering the number of the invitees and the size of Herrmann's Rochester audience, this was no inexpensive kindness. Naturally this visit and invitation were great events in the school, and made the magician a great hero of the inmates. When the news of his sudden death reached Rochester Thursday afternoon there were no more sincere mourners than the youngsters of the State Industrial School. The morning exercises Friday were turned into a sort of impromptu memorial service for one whom all the children thought of as a good friend of theirs.

Wednesday afternoon Herrmann supplemented this act of kindness by another. An unsuccessful attempt to revive Our American Cousin had been made by a traveling company at one of the local theatres. The engagement was a frost, and several members of the company were stranded without a cent to pay their hotel bills or their fares home. Herrmann happened to hear of their straits, and, without solicitation, paid the bills of the whole party, provided them with railway tickets and pocket money, and sent them on their way rejoicing. This was done without any ostentation, and it became known to the public by sheer accident.

The two incidents made a strong impression on the public mind and a local newspaper voiced the general sentiment in an editorial remark that no man could make a much better record for his last day on earth than that made by the good-hearted wizard who had given his final hours of life to visiting them that were in prison, comforting them that were in affliction and helping the helpless.

CHARLES COGHAN COMING.

The engagement of Charles Coghlan by Minnie Madden Flake was made by cable last week, and that admirable actor will sail for this country on the Havel to-morrow, to appear as Alec D'Urberville in Mrs. Flake's production of Tess of the D'Urbervilles.

Mr. Coghlan, who has not acted recently, has been living at Hampton Court, where he has been engaged in writing plays. He has just finished a comedy to order for John Hare. Mr. Coghlan's latest appearances as an actor were in London, in A Woman's Reason, and as Mercutio in Forbes Robertson's production of Romeo and Juliet, at the Lyceum Theatre. He was received with accustomed favor by a public that has always recognized his great art as an actor.

Mr. Coghlan had recently received several proffers from this country to appear in productions, but he had no intention to return to America this season until Mrs. Flake offered him the opportunity to originate the part of Alec D'Urberville. This character, as all acquainted with the story and with Mr. Coghlan's personality and ability will admit, is ideally fitted to him. Mr. Coghlan is in excellent health and condition, and his performance may be looked forward to as one of the features of Mrs. Flake's production, which will be under the management of A. M. Palmer.

ACCIDENT TO GRACE KIMBALL.

Grace Kimball, the pretty leading lady of Henry Miller's company, narrowly escaped serious injury in a sleighing accident, last Sunday afternoon. Miss Kimball, who is an accomplished horsewoman, was driving her spirited team in Central Park when her dainty cutter came into collision with another sleigh carelessly managed by two young men. The actress was thrown from her vehicle into the roadway and quite severely bruised, besides being covered, from head to foot, with snow. She was unable to attend the rehearsal yesterday, but appeared as usual at the evening performance. Her sleigh was only slightly damaged.

LILLIAN RUSSELL AS MME. SANS-GENE.

Lillian Russell is reported to have secured for America the operatic version of Madame Sans-Genes, words by Henry Hamilton and music by Ivan Caryll, which has been long promised on the London stage, but which, at last reports, was to be presented in England by Sir Henry Irving, who claimed exclusive English rights to the theme, by virtue of his purchase of the dramatization of Sardou, which has been seen here. It is now stated that George Edwardes has arranged a London hearing for the operatic version, and that Miss Russell has practically secured the American rights through Charles Frohman and Mr. Edwardes.

THE TREASURERS' CLUB PERFORMANCE.

The annual entertainment of the Treasurers' Club of America will occur next Sunday evening at the Broadway Theatre. A most excellent programme has been arranged, the following artists having promised to appear: Lillian Russell, Camille D'Arville, Cheridah Simpson, Clara Lipman, Bonnie Thornton, James Thornton, Joseph O'Mara, Denis O'Sullivan, Harry Gilfoil, Harry Conner, Wood and Shepard, Williams and Walker, Harry M. Peckham, Julius P. Witmark, Julius Steger, Jose Van Den Burg, Louis Mann, A. O. Duncan, Edward Latell, George Fuller Golden, and Signor Nutini.

CONGRATULATIONS.

New York Morning Advertiser.

THE DRAMATIC MIRROR can be heartily congratulated on the good fight it waged and won against the play pirates. Now let the law be executed.

HERRMANN THE THIRD.

At the Metropolitan Opera House Thursday evening the public had an opportunity to judge of the extent to which Leon Herrmann possesses his uncle's ability to himself. Although his limited knowledge of the English language rendered it difficult for the audience to understand a good deal of what he said, Herrmann the Third managed to give a very interesting entertainment. He performed almost all the feats which made his uncle famous and also a number of extremely clever tricks of his own. His sleight-of-hand work is especially good, there apparently being no limit to his palming ability.

The specialties furnished by Leon Herrmann were received with great enthusiasm. Either on account of her charming personality or the excellent quality of her contribution to the evening's entertainment the audience seemed even more interested in Mrs. Herrmann than in her nephew. Her specialties included her Trilby impersonation, the Artist's Dream, her spectacular fire dances, and the wonderful bullet catching trick.

These features of the entertainment appeared to delight the audience, and the applause was loud and long. During the intervals between the specialties the Herrmann band gave some selections which were greatly enjoyed. Altogether, the entertainment was a big success, and there is no apparent reason why the Herrmann the Great company should not have as prosperous a career as the late Herrmann the Great.

ACTORS' SOCIETY DIRECTORS MEET.

A meeting of the Board of Directors of the Actors' Society of America was held yesterday afternoon in the rooms in this city. Routine business was transacted, but it was found impossible to accomplish all that was outlined in the afternoon and the meeting was adjourned until to-day (Tuesday). The following new members were admitted: Margaret Dale Owen, Stanley Kemp, Harry Beresford, W. J. Le Moyne and Charles Stanley.

MARGARET MATHER'S TOUR.

The tour of Margaret Mather in Cymbeline begins next Monday at the Broad Street Theatre, Philadelphia, where the big production will be given in all its metropolitan completeness, as now seen at Wallack's Theatre. A week later Miss Mather will be seen in Washington, and then in Pittsburg.

THE BEAUDET PROPERTY SOLD.

The Baudet property, in which the Actors' Fund of America held a first mortgage, was sold under foreclosure at the New York Real Estate Salesrooms last Friday at noon. The property was bid in by the Fund's representatives and immediately afterward sold for \$85,001 to James Kelly.

NEIL BURGESS GOING ABROAD.

Arrangements have been completed for an English tour of Neil Burgess in The County Fair. Mr. Burgess will sail soon for the other side where he will open on Easter Monday. Charles W. Allison has been engaged for the part of Hammerhead.

A NEW BROADWAY THEATRE.

It is rumored that Henry B. Sire, of the Bijou Theatre, has decided to erect a theatre on the northwest corner of Broadway and Forty-first Street. Mr. Sire owns the land, and it is reported, has been contemplating building a theatre upon it for some time.

GOSSIP.

Melbourne MacDowell is striding rapidly to the front. The notices he received for his performance in Fanny Davenport's productions are only less commendatory than those of the star. Overtures have been made to Mr. MacDowell to star on his own account but he prefers the equally gratifying position of playing opposite parts to Miss Davenport.

George Howard, until lately with Maggie Cline's company, has been engaged by Charles Frohman for Spiritisme.

The District Attorney, which was the opening play of R. L. Giffen's stock company at the Broadway Theatre in Denver, made an emphatic hit, the house being filled to its capacity throughout the week. The Giffen company will repeat it in Kansas City this month.

Madame Janauschek closed her special engagement with Stuart Robson in Indianapolis on Saturday, and returned to New York yesterday. Madame Janauschek's contract with Mr. Robson had four weeks more to run, but as Mrs. Ponderbury's Past was not successful, and as he expects to make The Jucklins the principal feature of his repertoire for the rest of the season, an arrangement was made with Madame Janauschek by which she terminated her engagement.

Fanny Davenport's business has been extremely large all this season. La Tosca especially seems to have taken a new lease of life, manifesting even greater drawing powers than the other Sardou dramas.

SAID TO THE MIRROR.

JEROME H. EDDY: "There have recently been many misleading paragraphs published concerning Sol Smith Russell's engagement at the Garden Theatre in September next. The fact of the matter is just this: Fred G. Berger, the manager of Mr. Russell, has signed a contract by which that comedian is to present Martha Morton's play, A Bachelor's Romance, at the Garden Theatre, beginning Sept. 20, for a run of eight weeks. Mr. Russell will continue to be managed by Mr. Berger, who has directed all his business affairs for twenty years, and no other person or firm will be in any way concerned in the management. Mr. Russell plays at the Garden Theatre just as other stars and combinations do, and under the management of Fred G. Berger."

WILLIAM FENNESSY: "We are delighted with the results of our advertisement of Jerome's Comedians in THE MIRROR. It has been instrumental in getting six weeks of city time."

The Value of Accident Insurance to Professionals.

Miss Sadie Macdonald of Hoyt's Australian Co., whose death resulted from an accident sustained on the stage of the Melbourne Theatre, held a \$5,000 accident policy, placed by C. D. Wheeler, of No. 20 Kilby Street, Boston, who does a very large insurance business among professionals. Mr. Conner and Miss McCann conferred with Mr. Wheeler in Boston last week, and the claim is now being made up for settlement. A yearly investment of \$25 proves a very substantial benefit to her mother, who is named as the beneficiary. Accident Insurance is something that all who travel should provide.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 1, 1895)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five lines per week. (Twenty days. Rate Half.)
 Single copy, 10 cents.
 For the first month, 25 cents.
 For the second month, 50 cents.
 For the third month, 75 cents.
 For the fourth month, 1 dollar.
 For the fifth month, 1 dollar 25 cents.
 For the sixth month, 1 dollar 50 cents.
 For the seventh month, 1 dollar 75 cents.
 For the eighth month, 2 dollars.
 For the ninth month, 2 dollars 25 cents.
 For the tenth month, 2 dollars 50 cents.
 For the eleventh month, 2 dollars 75 cents.
 For the twelfth month, 3 dollars.
 For the thirteenth month, 3 dollars 25 cents.
 For the fourteenth month, 3 dollars 50 cents.
 For the fifteenth month, 3 dollars 75 cents.
 For the sixteenth month, 4 dollars.
 For the seventeenth month, 4 dollars 25 cents.
 For the eighteenth month, 4 dollars 50 cents.
 For the nineteenth month, 4 dollars 75 cents.
 For the twentieth month, 5 dollars.
 For the twenty-first month, 5 dollars 25 cents.
 For the twenty-second month, 5 dollars 50 cents.
 For the twenty-third month, 5 dollars 75 cents.
 For the twenty-fourth month, 6 dollars.
 For the twenty-fifth month, 6 dollars 25 cents.
 For the twenty-sixth month, 6 dollars 50 cents.
 For the twenty-seventh month, 6 dollars 75 cents.
 For the twenty-eighth month, 7 dollars.
 For the twenty-ninth month, 7 dollars 25 cents.
 For the thirtieth month, 7 dollars 50 cents.
 For the thirty-first month, 7 dollars 75 cents.
 For the thirty-second month, 8 dollars.
 For the thirty-third month, 8 dollars 25 cents.
 For the thirty-fourth month, 8 dollars 50 cents.
 For the thirty-fifth month, 8 dollars 75 cents.
 For the thirty-sixth month, 9 dollars.
 For the thirty-seventh month, 9 dollars 25 cents.
 For the thirty-eighth month, 9 dollars 50 cents.
 For the thirty-ninth month, 9 dollars 75 cents.
 For the fortieth month, 10 dollars.
 For the forty-first month, 10 dollars 25 cents.
 For the forty-second month, 10 dollars 50 cents.
 For the forty-third month, 10 dollars 75 cents.
 For the forty-fourth month, 11 dollars.
 For the forty-fifth month, 11 dollars 25 cents.
 For the forty-sixth month, 11 dollars 50 cents.
 For the forty-seventh month, 11 dollars 75 cents.
 For the forty-eighth month, 12 dollars.
 For the forty-ninth month, 12 dollars 25 cents.
 For the fiftieth month, 12 dollars 50 cents.
 For the fifty-first month, 12 dollars 75 cents.
 For the fifty-second month, 13 dollars.
 For the fifty-third month, 13 dollars 25 cents.
 For the fifty-fourth month, 13 dollars 50 cents.
 For the fifty-fifth month, 13 dollars 75 cents.
 For the fifty-sixth month, 14 dollars.
 For the fifty-seventh month, 14 dollars 25 cents.
 For the fifty-eighth month, 14 dollars 50 cents.
 For the fifty-ninth month, 14 dollars 75 cents.
 For the sixtieth month, 15 dollars.
 For the sixty-first month, 15 dollars 25 cents.
 For the sixty-second month, 15 dollars 50 cents.
 For the sixty-third month, 15 dollars 75 cents.
 For the sixty-fourth month, 16 dollars.
 For the sixty-fifth month, 16 dollars 25 cents.
 For the sixty-sixth month, 16 dollars 50 cents.
 For the sixty-seventh month, 16 dollars 75 cents.
 For the sixty-eighth month, 17 dollars.
 For the sixty-ninth month, 17 dollars 25 cents.
 For the seventieth month, 17 dollars 50 cents.
 For the seventy-first month, 17 dollars 75 cents.
 For the seventy-second month, 18 dollars.
 For the seventy-third month, 18 dollars 25 cents.
 For the seventy-fourth month, 18 dollars 50 cents.
 For the seventy-fifth month, 18 dollars 75 cents.
 For the seventy-sixth month, 19 dollars.
 For the seventy-seventh month, 19 dollars 25 cents.
 For the seventy-eighth month, 19 dollars 50 cents.
 For the seventy-ninth month, 19 dollars 75 cents.
 For the eightieth month, 20 dollars.
 For the eighty-first month, 20 dollars 25 cents.
 For the eighty-second month, 20 dollars 50 cents.
 For the eighty-third month, 20 dollars 75 cents.
 For the eighty-fourth month, 21 dollars.
 For the eighty-fifth month, 21 dollars 25 cents.
 For the eighty-sixth month, 21 dollars 50 cents.
 For the eighty-seventh month, 21 dollars 75 cents.
 For the eighty-eighth month, 22 dollars.
 For the eighty-ninth month, 22 dollars 25 cents.
 For the ninetieth month, 22 dollars 50 cents.
 For the ninety-first month, 22 dollars 75 cents.
 For the ninety-second month, 23 dollars.
 For the ninety-third month, 23 dollars 25 cents.
 For the ninety-fourth month, 23 dollars 50 cents.
 For the ninety-fifth month, 23 dollars 75 cents.
 For the ninety-sixth month, 24 dollars.
 For the ninety-seventh month, 24 dollars 25 cents.
 For the ninety-eighth month, 24 dollars 50 cents.
 For the ninety-ninth month, 24 dollars 75 cents.
 For the hundredth month, 25 dollars.

SUBSCRIPTION.

One year, \$2.50; six months, \$1.50; three months, \$1.00. Payable
 in advance. Single copies, 10 cents.
 Foreign subscription, \$5.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange,
 Trafalgar Buildings, Northumberland Ave., W. C. In Paris,
 at the Grand Hotel, Rue de la Paix, and at Brasseur's, 17 Avenue de
 l'Opéra. The Mirror is published by the New York Dramatic Mirror.
 Remittances should be made by check, post office or express
 money order, or registered letter, payable to The New York
 Dramatic Mirror.
 The Mirror cannot undertake to return unsolicited manuscripts.
 Returned to the New York Post Office as Second Class Matter.

NEW YORK, - - - FEBRUARY 6, 1897

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN—New York
 Broadway—Shamus O'Brien.
 DALY'S—Ada Roman.
 EMPIRE—Under the Red Rose, 815 P. M.
 FOURTEENTH STREET—Chauncey Olcott.
 GARDEN—Heartbreak.
 GARRICK—Secret Service, 8 P. M.
 GRAND OPERA HOUSE—Under the Polar Star.
 HAMMERSTEIN'S OLYMPIA—Vaudeville.
 HOYT'S—A Contrived Woman, 8 P. M.
 HERALD SQUARE—The Girl from Paris.
 KRITZ'S UNION SQUARE—Vaudeville.
 KOSTER AND HALL'S—Vaudeville, 8 P. M.
 KNICKERBOCKER—John Hall, 8 P. M.
 LYCEUM—The First Gentleman of Europe.
 MURRAY HILL—Northern Lights.
 PEOPLE'S—A Night in New York.
 STAR—On the Way Home.
 TONY PASTOR'S—Vaudeville.
 WALLACK'S—Cyril.
 WEBER AND FIELDS'S—Vaudeville.
 BROOKLYN.
 AMPHION—The Sporting Duchess.
 COLUMBIA—In Gay New York.
 COL. SINN'S MONTAUK—Two Little Vagabonds.
 PARK—Kellar.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that
 all advertisements for which "preferred" po-
 sitions are desired will be subjected to an extra
 charge. Space on the last page is exempt
 from this condition. Terms for special or
 "preferred" positions following reading mat-
 ter or at the top of page will be furnished upon
 written or personal application at the business
 office. Advertisements intended for the last
 page, and changes in standing advertisements,
 must be in hand not later than noon on Friday.

THE abolition of the professional free list at
 one of the New York theatres, on the alleged
 ground that actors abuse the courtesy extended
 to them by audibly and vulgarly criticizing a
 performance to which they are admitted free,
 embodies a rebuke that cuts deeper than it
 ought. There are actors and actors. While
 some players are prone to ill-mannered criticism
 when they are guests in a theatre, there are
 many actors who in all things respect the occa-
 sion and the courtesy; and they should not suffer
 for the sins of those who deserve punishment.

THE question of disturbances at first nights
 in London is being discussed by critics and edi-
 torial writers of that city. As is well known,
 there are scenes in London theatres on first
 nights that would disgrace a community of Hot-
 tentots. New York, although a newer metropoli-
 tan, can in the theatre, at least, show a courtesy
 and a refinement wholly unknown to London.

It is reported from the West that a melodrama
 manager recently released from his company a
 young actress in a subordinate position who had
 played so much better than the leading woman
 that the newspapers had noted her superiority.
 There are managers who in a case of this kind
 would have released the leading woman and pro-
 moted the subordinate.

WHEN it is realized that there are operatic
 stars who receive each from \$300,000 to \$400,000 a
 season, and that the tendency of salaries is still
 upward, the future of this form of amusement
 offers opportunity for more than one sort of
 speculation.

It is said that during the past twenty years no
 less than twenty-eight of SHAKESPEARE'S thirty-
 seven plays have been produced in New York,
 some of the more popular of them, of course,
 having been repeatedly revived. And Shake-
 spearean production and revival continue.

BAD METHODS.

MANY mistakes are made by theatrical man-
 agers, as mistakes are made by other business men.
 But no greater error in theatrical management
 than the employment of vulgar, sensational, or
 grotesque methods of publicity can be com-
 mitted. The press agent or the advance man
 who writes misleading "stories" or improperly
 suggestive paragraphs about his star or his at-
 traction, or who resorts to eccentric devices to
 attract attention robs the enterprise which he
 represents of artistic dignity as well as of busi-
 ness respect.

Appropriate to this general statement come at
 the moment two cases in point. According to a
 Western newspaper, a New York firm of man-
 agers noted for the exploiting of persons of un-
 savory repute as actors in crude plays con-
 structed for the purpose have in their pay a so-
 called advance agent who projects himself vul-
 garly in every town visited by him, his peculiar
 exposure assuming to be in the interest of the
 play he wishes to advertise. Says the Western
 paper:

Clad in full evening dress he visits the theatre where
 his company is to play the following week. He invari-
 ably occupies the stage box, and during the interme-
 dia arrives in full sight of the audience and removes his
 coat. Next, his valet, collar and cuffs follow, and,
 having attracted the desired attention, he begins slow-
 ly to take off his shirt. Underneath it he wears a
 glaring red sweater, across the bosom of which, in
 huge, white letters, is the name of his show. Twice he
 has been ejected from theatres under the belief that he
 is insane, but with bull-dog courage he sticks to his
 self-imposed task.

What more discreditable to even the lowest-
 keyed of "amusement" enterprises can be imag-
 ined? And what more favorable than contempt
 does such an exhibition inspire for the managers
 who authorize it and pay for it?

Another sort of advertising effort—less vulgar,
 but still reprehensible—comes in the form of a
 manifold statement from a city press agent in
 the interest of a new comedy. It tells of an ac-
 tress who has been a favorite in several notable
 plays, and may be set forth as follows, with the
 names obscured:

Yes, the news is out, few expected it, many will be
 surprised, yet it is settled fact that dainty Miss—
 is to become Mrs. Cornet in the Spring. To be married?
 Well, not exactly. Then why Mrs. Cornet? Well she
 will have to say she is anyway, family considerations
 will compel her to do so. You see she is very fond of a
 very good, honorable sort of a chap and is engaged to
 him; but family complications prohibit his announcing
 the engagement for a while. He is of such a jealous
 nature, however, that she pretended to pretend to her
 other acquaintances that she is married, so that they
 will not get sentimental, and they agree she shall call
 herself Mrs. Cornet. Of course it gets them both into
 hot water, and though serious enough for them it prom-
 ises to be very funny to the onlooker. She is rather
 unserved over it from another standpoint. It will be
 her first appearance in farce, and now it will be seen
 that all this preamble is nothing more than a hasty
 glimpse into the plot of the play in which Miss—
 is to appear in the Spring.

No doubt there be readers, as well as man-
 agers and press agents, who will declare that
 the matter above printed is clever. But the
 great mass of persons to whom the actress
 originally mentioned in the paragraph will ap-
 pear as an artist will resent such an attempt
 to advertise her as ungracious, if not indecorous
 and offensive.

There is altogether too much of this sort of
 thing in theatrical advertisement.

A CANADIAN COMPLAINT.

A MAN writing from Toronto, Ont., beseeches
 THE MIRROR to "do something to drill a few
 atoms of reason into the heads of some stars
 who have for the last decade been presenting un-
 changed repertoires to the public." And this com-
 plaint continues: "Ghost of ARISTOPHANES!
 Are the people fools? It is new and better
 plays they want. If they can't get them better,
 they will have them newer. These actors or
 their managers plead that they cannot get good
 plays. Nonsense. The truth is, they do not want
 to shell out for new printing, scenery, etc."

From a Canadian point of view, this may be a
 pertinent complaint, so far as the attractions
 that visit the Dominion are concerned. A few
 of the more notable stars and companies of this
 country may play in Toronto and Montreal dur-
 ing a season, if convenient to their itineraries,
 but Canada at large is a country unexplored by
 the better attractions, and is given over to the
 class of amusers whose method of endless repe-
 tition is criticised by this Toronto corre-
 spondent.

There are, of course, reasons for this state of
 things. Canada is not a first-class amusement
 field. This is so in part, because its laws rela-
 tive to duties on printing and scenery imported
 by visiting companies are almost prohibitive.
 If the Dominion will reform these laws and
 modify their onerous provisions, better theatri-
 cal attractions will venture across the border
 and explore that country. And when better
 offerings have educated Canada up to the
 proper point of appreciation and patronage, the
 whole aspect of the territory will be changed on
 the managerial map, and the mediocre star with
 his ancient repertoire will disappear as an
 amusement feature from the land.

PERSONALS.



TAKER.—Julia Marlboro Faber has announced
 that she will be known hereafter to the stage as
 Julia Marlboro.

STRONG.—Susan Strong was called from Phila-
 delphia to replace Madame Emma Komes as
 Elia in Lohengrin at the Metropolitan Opera
 House last Wednesday evening, and acquitted
 herself creditably.

SUNNYSVILLE.—Annie Sunnysville, the
 Baby Malone in Brian Boru, may possibly star
 next season in a high class musical comedy.

PAULING.—Frederick Pauling has been re-
 quented by Mr. and Mrs. William McCluskey,
 the portrait painters, to sit for a painting of him-
 self as Romeo for exhibition at the next Paris
 Salon. The picture will be shown in this city
 before shipment abroad.

DUSE.—Eleanora Duse is under agreement with
 Whitney and Moore for an American tour next
 season when she will probably appear as Juliet.

SALVINI.—Boston friends of Tommaso Salvini
 have received most pathetic letters from him
 since the death of his son Alexander, grieving
 that the son should have been taken just as his
 career began and the father left: whose career is
 done. Young Salvini's widow has left Florence
 for Paris and after a few days there she will sail
 for home.

HOYT.—Charles H. Hoyt has completed A
 Stranger in New York, the new play for Harry
 Conner.

FROHMAN.—Daniel Frohman is much pleased
 by the results of the curtain-raiser used at the
 Lyceum this season. They accommodate late
 theatregoers and afford opportunities for young
 playwrights to try their fortunes.

MATHER.—Margaret Mather, whom the daily
 newspapers announced to have lost last week a
 \$5,000 diamond tiara in a New York cab, has de-
 nied the story with emphasis.

IRISH.—Annie Irish has resigned her position
 in Charles Frohman's forces, being unwilling to
 go on the road.

SKINNER.—Otis Skinner has an article in the
 February number of The Ishmaelite concerning
 the romantic play, the present vogue of which,
 he believes, is evidence of a healthful turn in the
 minds of theatregoers.

IRWIN.—May Irwin and her company will en-
 tertain the three hundred and odd inmates of the
 Colored Home and Hospital in this city, on
 Thursday afternoon. Miss Irwin looks forward
 to a supreme test for her inimitable "coon"
 songs.

ALVARY.—Max Alvary has completely re-
 covered from his illness of last Summer, and ex-
 pects to reappear soon upon the stage in Ger-
 many.

MODJESKA.—Madame Modjeska was greeted
 with enthusiasm upon her return to the stage in
 San Francisco at the Baldwin Theatre, after an
 absence of over a year. To all appearances her
 health is fully restored.

HOPKINS.—The Rev. Henry Hopkins, of Kan-
 sas City, a Congregationalist, is holding a series
 of Sunday evening meetings, at which men of
 various professions deliver addresses of interest.
 James A. Hearn delivered an address at the
 meeting last Sunday evening.

RAYMOND.—Mrs. John T. Raymond, widow of
 the great comedian, has announced her intention
 to go upon the vaudeville stage.

ROYLE.—Edwin Milton Royle, author of
 Friends and of Captain Impudence, won a string
 of prizes in literature at Princeton College, and
 more at the Edinburgh University.

WHYTAL.—Mr. and Mrs. Ruse Whytal, en-
 couraged by the reception accorded For Fair
 Virginia in the South, have arranged a Southern
 tour, the play being one of the few war plays to
 enjoy favor on both sides of Mason's and Dixon's
 line.

FROHMAN.—Charles Frohman spent part of
 last week resting at Lakewood, returning to the
 city yesterday.

CAINE.—Georgia Caine will play next season
 the title part in The Girl from Paris, succeeding
 Clara Lipman.

FREEMAN.—Mrs. Freeman will not remove to
 Chicago, as was reported, but will remain in this
 city to stage The Star Spangled Banner for the
 Metropolitan Amusement Company.

FAVERHAM.—William Faverham's sword
 broke Saturday evening during his duel scene
 with E. V. Backus in Under the Red Robe at the
 Empire Theatre, and Mr. Backus was hit upon
 the head, narrowly escaping injury.

GREENE.—Clay M. Greene has been at work
 upon a revision of On Broadway, in which
 Maggie Cline is starring. The new edition,
 which does away with four of the characters,
 was first seen at Memphis, Jan. 25.

QUESTIONS ANSWERED.

Mr. Replyer by Mail.

M. New York City: I have Perry was born in New
 York city, and made his debut in a juvenile Pantomime
 company in 1870. I Perry is a stage name.

P. T. Jackson, Minn.: You can obtain the informa-
 tion you desire in regard to the "Herald" by writing to the
 Herald Building, corner of the Liberator. They
 can be addressed according to the name of the com-
 pany published in the "Herald" column.

John F. Deane, Rochester, N. Y.: Harry Deane
 is in New York at present. A letter addressed
 care Dramatic Mirror would reach him.

W. F. Deane, Philadelphia, Pa.: Your cousin
 Daniel Deane, who for the last of Van Momm of
 the.

Harry Deane, Grand Island, Neb.: I. It is cer-
 tainly "legal to give two weeks' notice to a member of
 any company after having played twenty weeks, con-
 tracting to play for thirty weeks, but having the two weeks
 notice." It is agreed to "the party receiving notice
 compelling management to pay his loss to New York,
 where contract was signed." It depends on whether
 the contract contained a clause to that effect or not.
 If the contract contained such a clause the contract
 is legally bound to pay the loss in question back to New
 York.

FRANK WALTERS, Chicago, Ill.: A play called Swamp
 Angels was written by Charles Foster, who died a
 short time ago in New York.

HENRY W. WEAVER, Milwaukee, Wis.: The repre-
 sentative of Julia Marlboro Faber and Robert Faber this
 season includes Susan and Juliet. As you like it,
 Susan, The Wife of Valentin, The Love Chase, and
 Much Ado About Nothing.

JACK HENNING, Milwaukee, Minn.: I send 25 cents
 for the "American Dramatic Club List" to Charles
 Bernard, Secretary of the Club, 160 Broadway, New
 York. I The list will give Western managers a fair
 amount of "insider" information they are playing present
 plays." I Many of the plays on the list can be secured
 on merely by writing to the owner, whose address is
 given in most instances.

RAYMOND, Boston, Mass.: I. The Lady of Lyons
 was originally produced under the management of W.
 J. Mumford at the Theatre Royal, Covent Garden,
 London, in 1888. It was the first of the "Herald" series
 and was the first of the "Herald" series. I. The
 play was produced, that a tale called "The Beloved
 Stranger" suggested the plot of the drama. He added,
 however, that the incidents were greatly altered from
 those in the tale, and that the characters had been en-
 tirely recast.

CHARLES E. BOWEN, Springfield, Mass.: Yes, there
 is a one-act play called Comedy Tragedy. It is used
 by Emily Barker as a curtain-raiser.

SUE CRISP, Toronto, Ont.: His Bachelor Wife was
 written by Edwin Scarborough. He can be addressed care
 American Dramatic Club, New York.

H. W. New York City: The Octopus, Arab La
 Pagan, Call-on Snow, Leah, Panchon, and Under the
 Gaslight have all been published, but the Colleen Bawn
 and Arab La Pagan cannot be acted without the per-
 mission of George H. H. H. In regard to the right to
 play the Octopus write to Mrs. Theresia H. H. H.
 Garden Theatre, New York. Should apply to Augustus
 Daly for the right to play Leah and Under the Gaslight,
 and to communicate with Margie Long Strife concerning
 the right to play Panchon. The Long Strife is public
 property.

LETTERS TO THE EDITOR.

MANAGERS TO BLAME.

Boston, Jan. 28, 1897.

To the Editor of The Dramatic Mirror:

Sir,—In an article by Mr. Alfred Ayres in this week's
 Mirror, that usually thoughtful writer, it seems to
 me, misses the true diagnosis of the state of the drama
 in this country or rather of the actors in the drama and
 as he invites an answer I would submit one, of many, to
 him.

While opportunity cannot make the man it can cer-
 tainly prove him and his qualities and I submit that if
 the average manager complains of the quality of work
 done by the actors he employs he is deserving not of
 pity but of being submitted to the same criticism—in-
 competence, from an artistic point of view, not finan-
 cially of course.

Not many weeks ago I witnessed (as an example) the
 performance of a piece by one of the companies man-
 aged by one of New York's most famous (?) managers,
 and it was not a No. 2 company either. One of the leading
 roles was filled, or partly so, by a young man so new to
 the business that he could not even read naturally the
 most simple lines. He was not put into a minor part
 until he was competent, but into a prominent one. Cer-
 tainly, out of all the hundreds of actors in New
 York there must be one that can read the English lan-
 guage at least fairly well. Give the beginner a chance;
 we were all there once, but if he proves himself in-
 capable and you still cast him above his ability, Mr. Man-
 ager, do not rail at the incompetence of American
 actors.

Again, if those managers who are looking for Romeos
 are sincere, why don't they take some pains to find out
 the abilities of the many applicants that come to them?
 Their stage-manager could tell in a few minutes
 whether the actor or actress is valuable or not, and
 surely time were better spent in such endeavor than in
 complaint of the inefficiency of what has been chosen
 to lead and cast beyond its powers.

No, Mr. Ayres, it is not the actor who is incompetent,
 but the great American manager, and this I say, in
 general; the few glorious exceptions are not the ones
 who do the complaining.

In conclusion, there is in America a good-sized army
 of actors and actresses of ability, who have learned at
 least a part of the principles of the art they love, who
 are season after season, perhaps, striving for that "op-
 portunity." They go to New York and try to get the
 attention of some great manager, ready, are, eager to
 put themselves to a test and content to stand or fall by
 it, and do they receive the encouragement of the
 anxious-eyed managers after good people? Not exactly
 that, for either the great man utterly ignores the letter
 written him or if the applicant dares to call at his office,
 the small boys disappear with his or her card, and
 when he reappears says "No answer." (I wish to say
 that Mr. Daly's treatment of such applications is such
 as might be expected from a true manager and gentle-
 man.)

Might it not be within the range of possibility that
 such treatment might turn away the very Juliet or
 Romeo so anxiously and anxiously sought for?

Nonsense—it is not ability, sincerity, not actors that
 are wanted. Good looks and pull are the mainstays
 of to-day.

Personally I have always had all I deserved in the
 dramatic world, but "slangily." "There are others."

Respectfully, "ONE OF THEM."

CAN THE PRINTERS BE PUNISHED?

Chicago, Ill., Jan. 28, 1897.

To the Editor of The Dramatic Mirror:

Sir—A soubrette calling herself Couchita is now,
 and as I am informed has for some time been, pirating
 my comedy, For a Million, in the far West. Both play
 and title are my fully copyrighted property, so I wrote
 Manager Benda, of the Orpheum at Denver, in which
 house she played the piece Jan. 4-10, demanding roy-
 alty. He replied that he had played Couchita and her
 company in the piece on a percentage; that she claimed
 to have had the piece especially written for her, and
 that her paper had been specially designed for her by
 the Greve Litho Company.

If Couchita made these statements she falsified the
 facts, which are that (1) I wrote For a Million and own
 it. (2) I never heard of Couchita until this time, and
 have never issued the piece to her. (3) It is only in
 my own hands at present. (4) The paper was designed
 on the order of Joe Freeman for Freddie Hake, who
 originally produced the piece.

Now, the question that suggests itself to me is this:
 If I can punish managers and actors who advertise to
 play my copyrighted dramatic composition, by using
 paper designed for it and preventing of her my play or
 some other under my copyrighted title, how I can
 some recourse against the printers who furnish these
 plates with the means to commit the piracy? Can they
 deal in my copyrighted title by selling it without my
 consent? This is a question, it seems to me, which goes
 to the root of the matter.

Respectfully, J. A. FREEMAN, JR.

THE USHER.



Judge Dittmeyer's mail is heavy with interrogatory letters regarding the amendments to the copyright law.

From these inquiries he finds there is an impression abroad that the law applies to plays in manuscript; whereas, it applies only to plays duly copyrighted.

"I wish you would emphasize in THE MIRROR," said Judge Dittmeyer yesterday, "that the law can be enforced only against the pirating of plays that have been copyrighted properly."

"Congress has no power over the subject of proprietary or stage right as distinguished from copyright."

The dinner to be given by the American Dramatic Club and the managers of New York to the authors and representatives who were prominent in advocating the new law will not take place this month. It has been postponed until the middle of March, owing to the inability of several of the Congressmen to come to New York until after the inauguration ceremonies.

The banquet will be a notable affair, as its guests and their guests will number many well-known men.

It is more than likely that President Bronson Howard will be able to announce to the company then assembled the successful prosecution of more than one flagrant violator of the law.

The need of a managers' association in this city is great.

Actors, dramatists, scene-painters, musicians and stage-hands have organized successfully, and in many ways they are reaping the material benefits of union.

But the managers hang back, either because of unreasonable distrust or of crass apathy, neglecting to affiliate although their interests lie in that direction.

The futile attempts hitherto made to bring our managers together ought not to discourage further effort in the same direction. In the past managers' associations have been formed for temporary objects merely, and when the purpose that called them into being was achieved they dissolved.

A real managers' association would not be of spasmodic life, but a permanent institution, qualified and equipped to watch over and to foster the interests of the entire guild.

Especially ought it to be able to cope with the various crank and "strike" legislative schemes that continually threaten the independence and prosperity of legitimate theatre business.

To-day there is plenty of work for a managers' association to do.

Had it been in active operation when the question of restricting the perposterous powers of the Gerry Society under the new charter for the Greater New York came before the Commissioners a few days ago, there would have been an intelligent presentation to that body of the wrongs suffered by stage children and theatre managers through the Gerry system of persecution that would undoubtedly have had its influence on that feature of the charter as finally submitted. Gerry was on hand, of course, looking after his Society, but there were no managers present.

Again, in connection with the bill giving absolute power to the Mayor to shut up a theatre by revoking its license, which was introduced in the Assembly the other day at the instance of our new district attorney, it is important that the matter should be looked into thoroughly by managers and should action be necessary that they should see that it is taken.

These and many similar matters show how urgent is the need for intelligent organization. Time and again it has been proved that the every-man-for-himself-and-the-devil-take-the-hindmost policy of theatre management is foolish and disastrous.

Messieurs managers, get together!

Referring to the outrageous arrest of Mr. Henley and the stoppage of Miss Mather's Cymbeline production at Wallack's on Monday of last week, my confrere, Stephen Fiske, says in the *Spirit*: "In Peralta the person who applied for and the magistrate who issued the illegal warrant would be compelled to pay all the expenses of the fiasco, besides being bastinadoed. Nevertheless, this is a great country."

By his stupid action in this case Justice Duell has put himself into sharp rivalry with Justice Mott. Even in the days of corruption, before the reform party got control of municipal affairs, such blunders as were committed by the magistrate who issued the warrant and by the policeman who executed it would have been impossible.

Unfortunately, Miss Mather has no legal redress for the loss she sustained through her principal actor's uncalled-for arrest, nor is there any

satisfaction for the indignant audience that had to be dissipated because of it.

C. P. Farrell, of 230 Madison Avenue, has just issued an artistic edition of Colonel Ingersoll's "Life," in a form suitable for framing.

"Life" is Ingersoll's masterpiece. It is a summary in splendid poetic prose of the facts of existence, and it is matched in the English language only by Shakespeare's "Seven Ages."

THE MIRROR is proud that "Life" was written by the great orator for one of its Christmas numbers and, therefore, was given first to the world through its medium.

The edition Mr. Farrell has just published bears a fac-simile of the author's autograph and a portrait of him with his grandchild on his knee.

There is a probability, I learn, that our little humorist, Marshall P. Wilder, will soon appear as an actor in a comedy of the Hoyt style.

He has been urged by his friends to make the venture in a field where many another less popular and less clever than he has succeeded, and it is believed that if he secures the right vehicle his abilities at mirth-making will prove even more attractive on the stage than they are on the platform.

Mr. Wilder is energetic, industrious and amiable, and wherever he goes he makes friends. Undoubtedly there will be a widespread desire to see what he can accomplish before the footlights.

The export by the *Herald* a short time ago of a bureau for the manufacture of theatrical "fakes" for free advertising purposes has been copied widely and commented on liberally throughout the country.

But nobody seems to have suggested that the peculiar industry of the so-called Empire Press Association could not have flourished here had there not existed also newspapers so gullible and so sensational that they were ready to be the easy tools of the projectors of the "fakes."

The Empire Press Association—with its second invention of milk baths, runaway horses and other startling things—is a logical corollary to the "new journalism." Its working methods are similar and its obvious objects identical. It is hard to decide which is the more disreputable.

The *Herald* did a good service to the public and the profession, at all events, in laying bare the modus operandi of the Empire Press fraud.

Yvette Guilbert failed to quicken Chicago's pulse on her recent visit. Curiosity there regarding this *chanteuse* was satisfied last year.

Commenting this result the *Chicago Times-Herald* says: "Guilbert may be an artist in her peculiar way, but that particular method of art does not justify repeated consideration. It lacks dignity, importance and sustained value. There is nothing about it of permanent service to the stage."

This is more sensible than many of the observations of the *Times-Herald's* dramatic writer, who is inclined oftentimes to be cranky and cantankerous, and I trust that the reasons he gives for Chicago's indifference to Guilbert are the true reasons.

The crowds that ran after Guilbert in New York were not concerned with the comparative inferiority of her art, or with the question of that art's permanent serviceability. It is to be assumed that they were led by the pleasant fiction that they found Guilbert entertaining, although she and her performances were undoubtedly Greek to ninety-nine out of every hundred of them.

BELLE ARCHER AS A HEROINE.

Belle Archer, the charming widow in *A Milk White Flag*, was the heroine of a unique adventure the other day. Coming from Philadelphia after the performance, Jan. 23, she arrived in this city during the very smallest hours of Sunday morning, and started in a cab for her hotel. It was a black, dismal night, with a cold, driving sleet, and the half-frozen cabbie drove at a dizzy pace up deserted Broadway. The obliging horse slid helplessly along the slippery pavement, and at length, in a mighty burst of speed, fell to the ground somewhere down near Howard Street. Such was the fearful momentum which culminated in the collapse, that a shaft was broken, and the prostrate steed rendered unable to rise. The shivering cabbie climbed down from his perch, and signaled for assistance, but neither man nor cable car was in sight. Realizing the inability of the cabbie to cope alone with the situation, Miss Archer alighted to lend a helping hand. Disregarding sleet or chill, she unharnessed the downcast equine, while its owner clung to the halter, and when the animal had been made free to rise, she harnessed it again. Then appeared the uselessness of the broken shaft. The cabbie pronounced the damage beyond mending, but Miss Archer produced from the vehicle a valise-strap, and in a few minutes had contrived temporary repairs that brought her uptown in safety. The cabbie was overcome with admiration for Miss Archer as a heroine and as a horsewoman. This story, being true, has quite escaped the daily newspapers.

A NEW KIND OF PIRACY.

Three years ago Laura Burt collaborated with Samuel Freedman on a descriptive Welch story with a narrative of Miss Burt's native home, Carnarvon. This story was given a place of honor in the *Brooklyn Eagle* and was extensively copied in different papers throughout the country. In each case the proper credit was given to the authors. This same story, without the alteration of a single sentence, or even a change of title, appeared in the December number of *Lippincott's Magazine*, accredited to a D. C. McDonald as author. Miss Burt, who was the first to discover the story, notified Mr. Freedman of the theft, who at once notified Lippincott of the matter with the result that McDonald has been placed upon the black list of authors. The genuine authors of the story, Mr. Freedman and Miss Burt, will be mentioned in the forthcoming Lippincott's edition.

VIEWS OF THE COPYRIGHT LAW.

Charles Barnard, Corresponding Secretary and Treasurer of the American Dramatic Club, said last week to a *Mirror* representative:

"Within twenty-four hours after the new copyright law was passed on Jan. 4 its immediate effect had been to create a demand to know whose plays. Three hundred or four hundred pirated from the law of advantage to them as a protection from each other. From the communications received I judge that they all seem to make themselves secure in the possession of something. Two ways appear to this end. One is to obtain 'book' or published plays, and great numbers of these are now being presented in place of repertoires until lately made up of stolen work."

The other way is to find owners and to trade with them for their plays. The Club has reason to believe that over two hundred applications have already been made for terms of plays on royalty. The Club's list has sprung into great demand, and the organization is doing everything in its power for the playwrights, whether members or non-members. Much difficulty has been met in finding the owners of many plays not contained in the published list of over two thousand, which comprises more than a few names of persons whose present addresses are unknown to us. The outlook is most encouraging from the viewpoint of authors and managers as well for, I believe, that in many cases plays have been pirated unwillingly, the producer not knowing who owned the work, and there was no means of knowing before the issuance of the Club list.

"A second aspect of the matter is the fact that this demand for plays and anxiety to define ownership must result in a real demand for new plays. Traveling companies must have new pieces, and this condition must increase the value of dramatic works just as the demand increases. It is easily understood that a play had comparatively little worth in the managerial eye when twenty companies were playing it, but now each may have its own plays in its own territory. Thus does the law protect managers and touring companies."

"A third point for consideration is what plays are best suited to the purposes of small companies, nearly everyone of which uses stock scenery. Small casts and simple scenery are the things they want, and writers should consider this feature of supply as a business of the future. Some companies, on the other hand, desire only plays with paper, and many revivals may now occur, at low royalties, of pieces with paper which for years have lain apparently dead. The new law prolongs the life of a play, makes dramatic work of greater value, and increases opportunities for production. A most interesting aspect of the new law is its relation to the amateur who, ever unwilling to pay royalties, may now find it advantageous to get good plays at reasonable rates. My observation from the enormous correspondence in hand indicates a most salutary effect, and benefits even greater than were expected. Managers will be enabled to improve their business methods, to pay better salaries, for the moment that they cease to cut each other's throats they will cease to cut the act's throats. The question with the managers now seems to be only, 'Who are we to pay?'"

AN IMPORTANT NEW JERSEY DECISION.

A case of considerable importance to local managers and to visiting combinations was tried at Newark, N. J., Jan. 23, before Judge McCarter, defining powers of constables in levying attachments and distinctly stating that after the goods have been appraised, only one man may be left in charge and that nothing may be done to interrupt a regular performance. During a recent engagement of *A Milk White Flag* at the Newark Theatre, a discharged chorus girl attached for \$500 back salary. The writ was given to a constable who, with six assistants, appeared at the stage entrance and declared that the curtain should not rise till the claim had been paid or a bond for \$2,000 given. The management refused to comply, and, after a delay, a bond for \$200 was accepted.

Before the case came to trial the claim was settled. Hoyt and McKee assigned the case to Hyde and Behman, proprietors of the theatre, who in turn claimed that a trespass had been committed and an excessive bond asked. The judge admitted that a trespass had been proved, but reserved his decision as to the amount of damages.

The law in New Jersey in cases of this kind is very weak, anyone having a grievance against a company or a manager can, by simply claiming that a certain sum is due by company or manager, attach property.

GUESTS OF HONOR.

Minnie Madden Fiske and her manager, A. M. Palmer, owe a very entertaining afternoon to the newsboys of Grand Rapids, Mich. Mrs. Fiske and Mr. Palmer were the newsboys' guests on Jan. 24 at the Happy Hour, and they were welcomed by the hosts in a manner which was vigorous and enthusiastic. Indeed, at the conclusion of a programme, which was remarkably good, the boys insisted that Mr. Palmer make a speech. He thanked them for the pleasure they had given Mrs. Fiske and himself, and said that if he ever brought an entertainment to Grand Rapids as worthy of their attention as theirs was of his attention, he would gladly reciprocate and have them as his guests.

THE FORTY CLUB'S UNIQUE MENU.

A bit of excellent jest was the menu issued by the famous Forty Club of Chicago in honor of their seventh annual ladies' night, celebrated Jan. 26, at the Auditorium Assembly Hall. The menu was in the form of a programme of "An original comedy, *Loving Cup and Gavel*, or *The Rivals* (with Sheridan twenty miles away)" and an "all-starred cast." The dinner courses were divided into acts, and there appeared no end of explanatory observations and other facetious outpourings. W. T. Hall ("Biff"), Chicago correspondent of THE MIRROR, and president of the club, was heavily featured as director of the performance.

HERMANN THE THIRD ON TOUR.

Leon Herrmann, hereafter to be known as Hermann the Third, was taken through Chinatown one night last week by George M. McCarthy, whom Adelaide Herrmann has engaged to represent the company as press agent. Madame Herrmann accompanied them. The Hermann the Great company, for the remainder of the season, will have Leon Herrmann and Adelaide Herrmann as its chief attractions. Following the debut of Hermann the Third, at the Metropolitan Opera House last Thursday, the company played in Norwalk, Conn., and is now on the road.

Plays with printing. All the successes in the market. To lease at reasonable rates, Berg's Dramatic Bureau, 1432 Broadway, New York.

AUTHOR OF "TESS OF THE D'URBERVILLES."



With this is presented a portrait of one of the greatest of novelists, Thomas Hardy, whose stories as they succeed each other are devoured by the English-reading world with avidity, and are quickly rendered into other languages for other peoples. Although Mr. Hardy's powerful novel, "Tess of the D'Urbervilles," has been followed by other popular tales from his pen, it maintains a popularity marvelous in the light of the multiplicity of new books, yet natural to itself as one of the intensely human stories of a generation.

It embodies one of the most vital dramas ever unfolded in the form of fiction, and the thousands who have sat under its spell in book form will regard with rare interest its illustration in the form of a play to be presented by Minnie Madden Fiske, with the assistance of one of the strongest companies ever assembled to support a star. The production of Lorimer Stoddard's dramatization of "Tess" will be made by Mrs. Fiske on March 1, and this makes a brief biography of the author of the book timely.

Thomas Hardy was born on June 2, 1840, at a village in Dorsetshire, England. He was educated in the same county, was destined for the architectural profession, and in his seventeenth year was articled as pupil to an ecclesiastical architect practising in the county town. The young man devoted the greater part of his time, however, during the ensuing five years, to classical and theological literature, which he continued to read with friends of a like bent.

Taking up his residence in London, Mr. Hardy allied himself with the modern school of Gothic artists, and acquired additional experience in design under Sir Arthur Bloomfield. Meanwhile he entered as a student of modern languages at King's College. His first literary performance was an essay on "Colored Brick and Terra Cotta Architecture," which received the prize and medal of the Institute of British Architects in 1863; and he was awarded in the same year a prize for architectural design. After winning these honors, Hardy turned to literature and wrote much poetry, which was not published. Finally he tried his hand at fiction, his first novel being "Desperate Remedies," which was published in 1871 and was strongly praised and as strongly condemned. In 1872 he published "Under the Greenwood Tree," and in 1873 "A Pair of Blue Eyes," both of which were well received. In 1874 came a story that made him famous, "Far from the Madding Crowd." This was dramatized by the author in 1879 and produced in a modified form at the Globe Theatre in 1882. He wrote also "The Hand of Ethelberta," a Comedy in Chapters, "The Return of the Native," "The Trumpet Major," "A Laodicean," "Two on a Tower," "The Mayor of Casterbridge," "The Woodlanders," and "Wessex Tales," all showing a notable progression of literary power, until "Tess of the D'Urbervilles" appeared. This seemed to mark a climax of genius, and although Hardy's later work, "Jude the Obscure," is also a novel that has inspired universal interest, it is safe to say that "Tess" will prove the most successful of his creations on the stage.

GOSSIP.

A new \$100,000 theatre is projected at Sedalia, Mo.

Eva Mayhew, a member of A Boy Wanted company, was said last week to have disappeared.

William McCready, stage manager of The Woman in Black, was reported last week as having disappeared.

Cecil Spooner banqueted the Spooner company at Mendville, Pa., on Jan. 28, in honor of her birthday.

Ellen Vockey will sail for England within a few days.

Julia Marlowe and Robert Taber will begin their New York engagement at Wallack's Theatre next week.

Robert T. Haines and Mrs. Haines have resigned from the Darkest Russia company.

Mrs. Harry Mann, wife of the theatrical manager, broke an arm in falling on the stairs of an elevated railway station last Friday evening.

Leo Stern's famous "General Kydd" cello was split by the intense cold at Chicago last week, and it was feared that the instrument would be rendered useless, but a genius was found who repaired the damage.

Anita Wilson, of The Girl from Paris, was kicked in the face during a dance at the Herald Square Theatre last Friday evening, one of her eyes being painfully injured.

Grace Sherwood will open in the title role of A Bowerly Girl on Feb. 8, and will be featured.

Agnes Farnham has been engaged for the leading part in A Black Sheep, joining at Milwaukee this week.

Owen Ferree has booked The Boys of Killkenny an excellent route, opening on Feb. 8 for a tour of the New England cities. The roster of the company is as follows: Townsend Walsh, Charles Sullivan, Joseph F. Healy, Arthur Mayler, W. P. Kitts, Charles Manley, Wilton Townsend, Dan Hurley, William Murphy, Frank Kingsley, Harry Mock, Jessie Deagle, and Bessie Lea Lestina; J. P. Gately, business manager; Henry A. Gott, advance representative; W. P. Kitts, stage manager, and Frank Kingsley, master of properties.

F. Ziegfeld, who is well known in this city as manager of Evans and Hoy's Parlor Match company, and F. H. Held, has fallen heir to a snug sum. His grandmother died in Chicago last November, and by her will Mr. Ziegfeld has received \$75,000.

AT THE THEATRES.

Fifth Avenue.—Dr. Claudius.

Play by Harry Saint Maur. Produced by F. Marion Crawford and Harry Saint Maur. Produced Feb. 1.

Dr. Claudius. Joseph Holland
 Mrs. Barker. E. M. Holland
 The Duke of Cranston. Albert Gran
 Horace Bellingham. W. J. Le Moyne
 Mr. Screw. Walter Craven
 Count Nicholas Barenoff. Leo Dietrichstein
 Vladimir. Richard Williams
 Willie. Harry Holliday
 A German Postman. Thomas Oberle
 Countess Barenoff. Eleanor Moretti
 Lady Victoria. Jane Burby
 Miss Sheat. Ethel Douglas
 Lisa. Lois Lillian Larkin

The notion that a novel does not lend itself readily to a successful dramatization has gone out of fashion since Paul Potter succeeded in turning *Trilby* into a popular and lucrative play. Since then various other successful novel-plays have been seen, notably *The Prisoner of Zenda* and *Under the Red Robe*.

Last evening F. Marion Crawford, with the assistance of Harry Saint Maur, offered the public a dramatization of his novel, "Doctor Claudius." The production, which took place at the Fifth Avenue Theatre, had the advantage of an excellent cast, headed by the Holland brothers, and W. W. Maitland and John F. Harley, under whose direction the piece was placed on the stage, had taken good care that nothing should be omitted in the matter of suitable scenery.

It follows, therefore, that the play was given a fair chance to win public favor.

The prelude is supposed to take place six weeks before the play actually begins, in the room of Dr. Claudius at Heidelberg. The action of the first act occurs at the Duke of Cranston's Villa at Baden; and the second act takes place two months later at a drawing-room in a New York hotel. Between the second and third, and the third and fourth acts, there are supposed to be lapses in time of three weeks, the third act being laid at the house of the Countess Barenoff at Newport, and the fourth act at a furnished house in New York. The plot does not differ in any marked respect from the story of the novel. It has apparently been the object of the collaborators to omit so far as possible the descriptive element of the story that would naturally only tend to weaken the dramatic interest.

Unfortunately, they have not been entirely successful in their commendable endeavor. The play thus evolved still has the earmarks of the novel in a very pronounced degree. The story is brought out largely through talk instead of action. The dramatic version is exceedingly interesting, but can scarcely be characterized as absorbing so far as the action is concerned.

As already intimated above, the play was very well acted. Joseph Holland appeared in the role of Dr. Claudius with remarkable cleverness, and E. M. Holland was capital as Silas B. Barker, Jr. These two sterling actors brought out all there was to be derived histrionically from the roles allotted them.

Albert Gran as the Duke of Cranston and W. J. Le Moyne as Horace Bellingham both offered effective character sketches.

Leo Dietrichstein infused an abundance of animal spirits into the part of Count Nicholas Barenoff, and proved quite amusing.

The Countess Barenoff of Eleanor Moretti and the Lady Victoria of Jane Burby were also commendable personations. The Scotch dialect of Ethel Douglas as Miss Sheat was well sustained. The minor roles were in good hands.

American.—New York.

Melodrama in five acts by A. C. Wheeler and Edward M. Alfriend. Produced Feb. 1.

John Wilder. Dr. McIntosh
 Colin Cartwright. Charles Mackay
 Dr. Follen Sanger. Herbert Carr
 Adolph Kleinbacher. Lochner and
 Oliver Bonston. Frank Sherry
 Fiedle. Mark Price
 Carley Sasser. E. J. Murphy
 Big Mike. Jay Wilson
 Blodgett. Edward McLaughlin
 Fritz Oppenheimer. Will Carlton
 Blumhardt. J. C. Carter
 Kate Haviland. Mabel Amber
 Hance. Eva Vincent
 Mrs. Bonston. Mary Davenport
 Rose Bonston. Ida Van Slicen
 Tilly. Camille Cleveland
 Hospital Matron. Stella Ross

The new play by A. C. Wheeler and E. M. Alfriend, which was made known last evening at the American Theatre under title of New York, has been called by Manager William A. Brady "a drama of local interest—not a melodrama." But it is a melodrama, nevertheless, a melodrama with much vengeance. The authors had thought to christen their work *The Bark of the Wolf*, but Mr. Brady would lose no chance for local color and so it is that even the title reeks of the great metropolis. A melodrama of the same name was played hereabouts some dozen of years ago, but it was not so much of a melodrama as is the present effort, the various titles of which do not conceal the source of the work. Mr. Wheeler's own most admirable novel, "The Toltet Cup."

The story of New York, as rearranged from the novel, deals with a shop girl, betrayed by a wealthy married man, whom she tracks to his country home and murders. Then she weds a physician, socially and politically strong. A detective, who seeks to unravel the murder mystery, is continually frustrated by the efforts of the husband. But the detective has a son in order to secure for whom a large estate he must disclose the identity of the murderer. At length the physician, whose own life has not been beyond reproach, fears that the detective may involve him, and a bitter war ensues between the two men, with the fate of the woman hanging upon the result. It appears that the political power of the husband-physician must utterly vanquish the shrewd detective, but the tables soon are turned and the officer rises dominant. Then enters the element of human weakness, and the detective, yielding to pleading, foregoes his capture to bring about the peace and happiness of the husband and wife.

The scheme, as worked out in the play, loses at the outset much of the realism which attached to the original story, and this loss is mainly accomplished through two or three exceedingly improbable episodes. Later in the evening, however, much of effective, if slightly exaggerated, local color appeared and the play was enthusiastically received.

Mabel Amber as the heroine murderess scored the individual success of the evening, closely seconded by Burr McIntosh as the noble detective. Herbert Carr as the physician gave a clever typical characterization; Charles Mackay was conventionally effective as the detective's son; and Lochner Stoddard drew a lifelike portrait of a swell youth. Mark Price and E. J. Murphy were capable in the more despicable parts, and Edward McLaughlin gave two cleverly differentiated sketches as the honest Blodgett and the vociferous Oppenheimer, his next work being recognizable in both parts although his name appeared but once in the cast. Eva Vincent made a splendid raucous old woman, Ida Van Slicen a

pretty ingenue and Camille Cleveland a properly pert soubrette. The lesser parts were well played.

Mr. Brady had mounted the play with painstaking skill and lavish profusion of characteristic scenery. The management of the stage was of unusual excellence.

Wallack's.—Cymbeline.

Tragedy in five acts by William Shakespeare. Revived Jan. 26.

Cymbeline. William McVay
 Cloten. Albert Bruning
 Posthumus Leonatus. William Courtleigh
 Belarius. H. A. Weaver
 Guiderius. J. H. Kolker
 Arviragus. Walter Stewart
 Philario. Lynn Pratt
 Iachimo. E. J. Henley
 Caius Lucius. Joseph Kilgour
 Pisanio. William Redmond
 Cornelius. M. V. de Silbe
 Queen. Mrs. Thomas Barry
 Helen. Florence Wallack
 Imogen. Margaret Mather

Cymbeline, considered as a play, owes its abiding charm to the character of Imogen. In the opinion of Swinburne Imogen is "the woman best beloved in all the world of song and all the tide of time."

Cymbeline has not been classed among the "acting" plays of Shakespeare so far as the American stage is concerned. It was first acted in New York at the John Street Theatre during the season of 1767-1768. During the sixties of the present century it was put on for a brief period by Mrs. John Drew at the Arch Street Theatre in Philadelphia. Adelaide Neilson, who was probably the best Imogen of her time, first appeared in the character at the Walnut Street Theatre of Philadelphia in 1877. Three years afterward she acted Imogen to the Iachimo of J. H. Stedley at Booth's Theatre, New York.

In 1888 Modjeska appeared as Imogen during a New York engagement with Eben Plympton as Posthumus, and C. H. Vandenhoff as Iachimo. Julia Arthur and Ellen Terry have both appeared as Imogen in London during the present season.

Margaret Mather, who offered the New York public a sumptuous scenic revival of Cymbeline at Wallack's last Tuesday evening, first essayed the role of Imogen in 1890. From a scenic standpoint Miss Mather's production was probably the most elaborate ever seen in this country.

The scenic settings included the garden of Cymbeline's palace by Homer F. Emens; Piliario's house in Rome, a room in Cymbeline's palace, and a scene before the cave of Belarius by Richard Marston. Harley Murray's scenic presentation of Imogen's bed-chamber is one of the most artistic settings of the production. Other well known scene painters, who have contributed highly meritorious work, comprise Walter Burridge, H. Logan Reid, and John H. Young.

From the fact that there are twenty changes of scenery and fifteen distinct scenes in the course of the five acts of the present production it can be easily conjectured why Cymbeline is so seldom revived. It is estimated that the present revival involved a pecuniary outlay of over \$20,000. The costumes are on a par with the scenery in point of sumptuousness, and were furnished by Dazala from designs of Mrs. Fiedle.

Mrs. Mather's personation of Imogen could scarcely be characterized as ideal, but it is certainly effective, and many phases of the role are enacted with excellent art. She has greatly improved as an actress since she first came forward as Juliet in New York, and her reading is happily no longer handicapped by a sing song delivery. It is to the credit of any actress to even partially succeed in interpreting and embodying such an exacting part as that of Imogen, and Miss Mather, therefore, is to be congratulated on the satisfactory portrayal she gave of the role last Tuesday evening. On the whole she proved a charming and graceful Imogen, and if she failed to reproduce the role in all its complex loveliness and exquisite femininity, it should be remembered that Adelaide Neilson was and Modjeska are the only two other actresses who have ventured to come before the New York public in the part of Imogen during the past twenty years.

E. J. Henley, who appeared as Iachimo, has unfortunately not yet regained the full use of his voice, and his performance is greatly hampered on that account. In every other respect except vocal power, he was most successful in his impersonation of the crafty and villainous Italian. What he lacked in voice he made up in nervous force and facial expression, and he read his lines with great intelligence. His cleverness and magnetism enabled him to act the scene in Imogen's bed-chamber in a manner that aroused enthusiastic applause.

William Courtleigh proved an exceptionally handsome Posthumus, and acted the part with telling technique.

Albert Bruning, who assumed the role of Cloten at short notice, acquitted himself with decided credit. His characterization occasionally lapsed from comedy into burlesque, but his comedy work as a whole was very artistic.

H. A. Weaver as Belarius, J. H. Kolker as Guiderius, Walter Stewart as Arviragus and William Redmond as Pisanio all did well.

Mrs. Thomas Barry was an impressive Queen and Florence Wallack was seen to advantage as Helen. In fact, the acting of the entire cast was of a high order of merit.

There were a few blitches in the numerous changes of scenery, but that was to be expected at a first-night performance. Otherwise the performance ran smoothly and proved a delightful Shakespearean revival from start to finish.

Academy.—Straight from the Heart.

Melodrama in five acts, by Sutton Vane and Arthur Shirley. Produced Jan. 26.

Dr. David Walton. George Paxton
 Captain Nugent. Charles A. Smiley
 Ventry Fox, alias "Jackson". W. A. W. Hester
 Fraser Fry. E. L. Walton
 Louis Raymond. Charles Kent
 Hawkshaw Dixon. Bert Coote
 Tom Glutter. Samuel Edwards
 Mons. De Lorme. De Witt Jennings
 Lieut. Rosney. Arthur Preston
 Ker Gracholski. Henry Walton
 Dick. Harry Stoddard
 Sergeant of Z. waves. John E. Ince, Jr.
 Monsieur de Paris. W. C. Tanner
 First Warden. W. Chester
 Second Warden. John Cripps
 Father Sebastian. Steven Block
 Rev. Lewis Hedges. Julia Naylor
 Enail. Charles C. Harris
 Louis. Henry Fordham
 Pierre. C. Barton
 Mechlin. C. De Mar
 Dupois. J. L. Wilson
 Clara Nugent. Blanche Walsh
 Harold Nugent. Bijou Fernandez
 Madame Raymond. Isabelle Pierson
 The "love bird". Dorothy Parkhurst
 Sister Rose. Florence Robinson
 La Boulotte. Ada Gilman
 Polly. Myra Brooks
 Fautin. Little Walton

The crowd that filled the Academy last Tuesday evening was able to enjoy an English melo-

drama which the authors have succeeded in making altogether different from any other melodrama bearing the London stamp. Every student of English melodrama knows that the first act invariably occurs in London or some near-by village, whence the scene shifts to India or South Africa, after which the hero goes back to England, where, during his absence, the heroine has been subjected to bitter persecution by the villain.

The first act takes place in the conservatory of the mansion of Fraser Fry, an English millionaire resident of Marseilles. Before the end of the first act Mr. Fry is murdered by Ventry Fox. Before his tragic taking off, Mr. Fry had manifested anxiety to marry Clara Nugent, the beautiful daughter of the captain of the steamship *Mistletoe*, but Miss Clara being engaged to Dr. David Walton, the millionaire's advances were not received with enthusiasm. The millionaire had hatched a plot. Clara's young brother, Harold, who is employed in Mr. Fry's London office, was despatched to Marseilles with £1,000 in English bank notes, which are stolen by agents of the millionaire who fondly imagined he could utilize his supposed power to send Harold to prison and secure his sister's consent to become Mrs. Fry. But his little scheme was rendered abortive by Doctor Walton selling a piece of real estate on which his mother had died and with the proceeds making the loss good.

The doctor then quarreled with the millionaire, and only the timely arrival of Raymond, the millionaire's steward, saved Mr. Fry from a thrashing. Hence it is that when the police are notified of the murder, suspicion immediately falls on the doctor. While in his last gasps, the millionaire had continued to write the name of his slayer on a piece of paper, which is clutched in his hand when Raymond discovers the body. Recognizing the name of Ventry Fox as belonging to a fellow member of an anarchist society, Raymond omits to apprise the police, and goes off to Algeria with the awful secret locked up in his breast.

The next few scenes transpire on the *Mistletoe*, which has almost all the leading characters on board, including Harold, hidden in the ship's hold. With the evident intention of relieving the authors of the grave responsibility of sending the hero to Algeria instead of to the usual foreign parts, it is announced that the *Mistletoe* is bound for India. The vessel is pursued and eventually overtaken by a French man-of-war with a commissary of police on board, who demands that Doctor Walton accompany him back to France to stand trial for murder. But the captain refuses to surrender his prospective son-in-law and proceeds to perform the interrupted ceremony which makes the doctor and Clara man and wife. In the midst of the marriage festivities the ship is discovered to be on fire. Harold is only saved from death by the bravery of the doctor; the passengers are placed in the boats and the one containing most of the principals reaches the Algerian coast. After wandering in the desert until all male members of the party have become covered with mud and the hot African sun has burned the ladies' faces a ghastly white, and Harold dies and a scene has occurred between Clara and the villain, they are rescued by French soldiers and the medical hero is shipped back to France in irons. The doctor is sentenced to death, but thanks to the clever work of Hawkshaw Dixon, an English detective, and to the conversion of Raymond, who has been sentenced to die, too, for complicity in an anarchist murder, Clara is able to bring a reprieve for both of the condemned men at the very moment Mons. de Paris is about to remove her husband's head from his body.

Into the story are, of course, woven numerous thrilling and amusing minor incidents which add greatly to the success of the piece. The scenery is elaborate, although on the opening night it did not appear to be handled very skillfully.

However good the play and scenery may be, they can not approach to the excellence of the company. Blanche Walsh, who assumes the double character of Clara and Harold, was greeted with enthusiasm. As Harold she looks a pretty boy and as Clara a handsome and graceful woman. She has the audience with her during the entire performance. The only other important female part is assumed by Bijou Fernandez, whose work as Lolotte shows what a remarkably clever actress she is becoming. As Doctor Walton, the hero husband, George Paxton has the sympathy and admiration of the audience from the start.

But probably the most artistic work of any male member of the cast is done by Charles Kent, who, although not engaged to play the part of Raymond until four days previous, gave a rendition in which there was nothing to suggest that he had not spent weeks in rehearsal. In everything he did he showed the possession of the dramatic instinct to a marked degree, together with all the experience of the trained actor. Most of the laughter heard during the evening was drawn forth by Bert Coote, whose impersonation of the comical detective fully justifies his reputation.

In the part of Ventry Fox, the dark-browed villain, W. A. Whiticar was successful; E. L. Walton as Fraser Fry, the other villain, was clever; Charles A. Smiley made an excellent Captain Nugent; De Witt Jennings was satisfactory as the Commissary of Police, and Samuel Edwards did good comedy work as the Quartermaster.

Straight from the Heart is under the management of Edminster and Gerber, whose prospects with the play appear to be good.

Columbus.—At Gay Concy Island.

At Gay Concy Island is a cleverly written farce, and the audience which assembled at the Columbus Theatre last night to witness its first New York production liked it. This was due, however, as much to the company as to the play. Mathews and Bulger were the joint stars, and they justified their reputations as amusing eccentric comedians.

There is not much of a plot, but what there is hinges upon the clause in the will of an eccentric millionaire, which provides that the heiress may not inherit any part of his estate until she has married and has become a widow. With the aid of a young doctor, whose conscience is asleep, she weds an old man who is presumably on the brink of the grave, and only lives to drink whiskey. After the marriage the old man revives in an amazing way, and seems good for years more of life. Two acts of complications result from this uncomfortable situation, from which the young wife makes strenuous efforts to release herself. It is discovered at last, however, that the marriage was illegal and everything is settled to the satisfaction of everybody.

As Hi Pringle Mr. Bulger has a great many chances to show his talent as a fun maker and he misses none of them. Mr. Mathews is also very happily cast as the young physician, Dr. Allen Payne. Both repeat the success they achieved in *Rush City*. There are specialities galore in Gay Concy Island, and the company in its entirety is very well adapted to the work of getting the fun out of a rollicking farce-comedy. This record would be sadly incomplete without

a mention of the bevy of pretty girls. Levin C. Tees is the author of the piece.

Grand.—Under the Polar Star.

William A. Brady's spectacular production of *Under the Polar Star* appeared last evening for the first time on the West Side, at the Grand Opera House. An immense audience greeted the thrilling melodrama with enthusiastic demonstrations of approval, and no one of the many remarkable scenic devices was suffered to get away without its due share of clamorous applause. During its run at the Academy, or its subsequent performances in Harlem, or on the East Side, the play met with no reception more cordial than that which the Eighth Avenue contingent accorded to it last night. For the members of the company there was evinced approbation of the most encouraging order.

George Wessels made the most of the part of John Hamilton, commander of the Polar expedition; W. S. Hart and Cuyler Hastings looked and acted like the naval officers they represented; George Marion and Theodore Babcock were clever in the parts of a scientist and a newspaper reporter respectively; and Ulric B. Collins was picturesque and convincing as an Esquimaux guide. Grace Henderson, Kate Jepson, Lucile Gilson, and Madeline Lack did full justice to their roles.

Murray Hill Theatre.—Northern Lights.

Harkins and Barbour's powerful melodrama, *Northern Lights*, was produced here by William Calder's company last evening. The production compares favorably with the original one, the cast being, on the whole, excellent, and the scenic effects superb. Maurice Fellman played the principal part of John Swiftwind, the educated Indian, in a powerful, manly way, which won the house from the start. In the strong scenes he was especially good, and he received a number of recalls. The others who deserve mention are William Humphrey, E. D. Denison, Harry O'Neill, Arthur Buchanan, May Sherwood, Helen Bell, and Julia Humphrey. The audience was large and appreciative.

Star.—On the Mississippi.

At the Star Theatre last night a large audience welcomed the return to New York of the realistic melodrama, *On the Mississippi*. The play is of the extremely lurid type, and has considerable to do with the Ku-Klux society. Some of the scenes are picturesque and interesting, especially one of the Mardi Gras festival. The company is fairly good, the best work being done by Robert McWade, Jr., as Sherwood, J. J. Farrell as Philip Barstow, Alfred Beverly as Billy Dean, W. H. Harvey as Sanborn, and Valerie Bergere as Marie Varnet.

People's.—A Night in New York.

Jolly Nelly McHenry and her efficient corps of funmakers came merrily back to town at the People's Theatre, last evening, in H. Gratton Donnelly's sparkling comedy, *A Night in New York*. The play went as successfully as upon the occasion of its former productions hereabouts and rejoiced the hearts of the Eastsiders who ever regard Nelly McHenry with rapturous delight. The clever star is supported by John Webster, Charles Morrison, Charles Eastwood, Henrietta Lee, Fanny Brooks, Viola Raymore, La Petite Rose and others.

At Other Houses.

BIJOU.—May Irwin continues to attract crowded houses with *Courted Into Court*.

BROADWAY.—Shamus O'Brien begins its second month to big business, and there is talk of transferring it to another New York theatre when its run at the Broadway must end.

CASINO.—Lillian Russell as *An American Beauty* is playing to large audiences.

DALY'S.—Much Ado About Nothing will alternate with *The Geisha* until the end of this week.

EMPIRE.—Under the Red Robe continues to play to standing room.

FOURTEENTH STREET.—Chauncey Olcott has found another success in *Sweet Innisnicks*.

KNICKERBOCKER.—John Hare will continue *Caste* all this week, and revive *A Pair of Spectacles* next Monday.

LYCEUM.—The First Gentleman of Europe, with certain scenes relieved of their wordiness, now runs satisfactorily.

GARDEN.—Henry Miller in *Heartsease* will remain throughout the present month.

GARRICK.—Secret Service is approaching its one hundred and fiftieth representation.

HOTT'S.—A Contented Woman will remain for three more weeks.

HARLEM OPERA HOUSE.—The Carroll Kerker Opera company returned to town this week in *Kismet*. William H. Crane follows.

HERALD SQUARE.—The Girl from Paris is wearing out the new electric "standing-room" sign.

IRVING PLACE.—Das Elgene Blut (His Own Flesh and Blood), a play typical of the modern German school, dealing with the tragic degeneracy consequent upon an unfilial disregard of the commandment, "Thou shalt honor thy father and thy mother," was produced at this house on Jan. 28. It provided good parts for Herr Link, Arthur Eggeling and Franziska Husy.

BROOKLYN THEATRES.

Amphion.—The Sporting Duchess.

Rose Coghlan, J. H. Stoddard, Cora Tanner, Elita Proctor Oils, Harry Lacy, and Louis Massen are included in the company presenting *The Sporting Duchess* at the Amphion this week. It is so unusual to see such a combination of talent in a melodrama, that a large audience was the result on Monday night. The attraction will undoubtedly duplicate its successful engagement of last season at this house, when it crowded the theatre nightly. The piece is mounted in the same manner that marked its original production, the regimental ball, Tattersalls, and the Derby races winning marked success. Miss Coghlan is seen in several gorgeous gowns, besides giving a remarkably clever performance as the Duchess. Mr. Stoddard continues his fine portrayal of Joe Aymer, the trainer, while Louis Massen appears to advantage in the role of the Earl of Denborough. Harry Lacy and Elita Proctor Oils as Major Mostyn and Mrs. Derville, respectively, two unsympathetic roles, give capital impersonations. K. A. Roberts proves entertaining as the retired army surgeon. Of the minor characters, that of the jockey is handled most agreeably by Harry Gibbs, and is deserving of the approval with which his characterization is greeted. Keller will mystify the patrons of the Amphion the coming week with his marvelous illusions.

Montauk.—The Two Little Vagrants.

This effective melodrama of Pierre De Courcelle was presented last night before a large au-

dience, with whom it duplicated its New York success. Jessie Busley and Minnie Dupree were charming. The several realistic pieces of stage embellishment were received with liberal applause, which also was bestowed upon the members of a strong cast, including E. J. Ratcliffe, Annie Irish, Thomas Kingston, Alice Fischer, Gilles Shins, Frances Gaunt, Doré Davidson, Mabel Eden, George Fawcett, Lizzie Rochelle, Lawrence Edinger, Edward Morgan, and Thaddeus Shins. The outlook for a week of large receipts is most promising. A revival of The Gay Parisians is underlined for Feb. 8.

Columbia.—In Gay New York.

This pleasing conglomeration of odd conceits was given for the first time in Brooklyn last evening. The amusing portrayal of the adventures and mishaps of the rural swains, Johnnie and Sally Brown, on their bridal trip to the Metropolis, was received with shouts of laughter. Walter Jones as the actor in hard luck made his usual hit, as did David Warfield, who, in depicting certain phases of Hebraic character, is without a peer. Lee Harrison, Lucy Daly and Gilbert Gregory all worked hard with a corresponding degree of success. There will be no change of bill until a week from Monday next.

Park.—Kellar.

The annual visit of this able necromancer began here on Monday. A programme fairly bristling with perplexing feats of magic kept his large audience in a state of doubt as to the truthfulness of their eyes. One of Mr. Kellar's most successful illusions is "The Shrine of Koomra Sami." McKee Rankin in True to Life is the next billing for this theatre.

Notes.

Too Much Johnson, at popular prices, proved of strong drawing power at the Grand Opera House. The Brothers Byrne and 8 Bells had a large and demonstrative audience at the Bijou. Marion Manola and Jack Mason, with Williams and Walker, made their first appearance at Hyde and Behman's before a sold out house. Sam Devere and Lottie Mortimer gave a show at the Star Theatre that was highly spiced.

AMONG THE DRAMATISTS.

John L. Wooderson has sold to Robert Mantell the play, A Gentleman from Gascony, dramatized from a story of Dudley Field's by Mr. Wooderson and the author. Mr. Mantell will present the play in March at Philadelphia. Mr. Wooderson personally assisting in the production.

A. E. Lancaster has contracted with Augustin Daly to make the English blank-verse adaptation of Fabre's Jeune d'Arc to be seen at Daly's Theatre next season.

Martha Morton is at work upon a dramatization of John Strange Winter's novel, "The Truth Tellers," for English and American production by Charles Frohman early next season.

Ramsey Morris has written a new comedy for production next month by Rich and Harris.

Charles Barnard and Marguerite Merlington have just completed a new comedy-drama in three acts and a prologue, employing six persons and a child, and three minor characters, appearing only in the prologue. The entire play, as yet unnamed, will require but one scene.

Joseph Herbert is writing a new musical comedy for Broadway production, a new light-comedy for a popular star.

Louis Evan Simpson and Glen McDonough have dramatized "Henry Esmond" for E. H. Sothern.

THE NEW STAR THEATRE, ELIZABETH, N. J.

Colonel Morton, manager of the People's Theatre, Elizabeth, desires to state that all dates for attractions booked at his house for January, February and March are respectfully canceled, as the theatre is now closed, and will be rebuilt on the interior, making it one of the most elegant theatres outside of New York. The new house, to be known as the New Star Theatre, will be completed and ready for occupancy about the first week in April. Only the most prominent attractions are now being booked for April and May, and for the season of 1897-98. The prices at the New Star Theatre will be \$1.00, \$1.75, \$3.00, and 25 cents. See the advertisement of the New Star Theatre in this edition of The Mirror.

ALBANY'S THEATRICAL EXCHANGE.

Albert and Burdick have opened at 51 State Street, Albany, N. Y., a theatrical exchange. They are engaged in several enterprises, which keep them busy the year round. They are also booking attractions for Harmanus Blecker Hall, Carl Alberte, the senior partner, will be pleasantly remembered as an old time operator there, also for several years the successful manager of the famous Baker Opera company. Later, for three years, he has managed the Albany Theatre and Harmanus Blecker Hall.

NEW METROPOLITAN THEATRE, BUFFALO.

The Metropolitan, the new theatre now in the course of construction at Buffalo, N. Y., will be under the management of W. S. Cleveland, of minstrel fame. The theatre will be a popular-priced house, and will also be fitted with a roof-garden. The location chosen, corner Washington and Mohawk Streets, is in the heart of the business centre, and easily reached by numerous street car lines. The opening is announced for August, and every class of attraction will be played, including dramatic, operatic, vaudeville, and minstrelsy. The best vaudeville talent obtainable will be secured for the roof-garden.

OBITUARY.

Colonel T. Allston Brown writes to THE MIRROR: "To the unknown land Jennie has gone. In the demise of Jennie Carroll, which occurred in this city, Jan. 24, 1897, of heart disease, there is a befitting occasion for a tribute of mournful respect. She had been on the stage since childhood, having appeared at the Edison Museum as one of the children in Cinderella. With Edwin Forrest at the old National Theatre, during the season of 1892-93 she had her first speaking part in William Tell. During the run of Katy, the Hot Corn Girl, at that theatre, she was quite successful in the title role. Then she became one of the Marsh Troupe of Juvenile Comedians with her sister, now known as Marie Bates. After playing leading business at the Norfolk, Va., Theatre, she married John Carroll. While Mrs. F. A. Conway at the Park Theatre, Brooklyn, she was leading lady; also with James P. Sherry's traveling organization for several seasons. Then at Mr. Vicher's Theatre, Chicago, and the leading support of Edwin Booth at the Fourteenth Street Theatre, this city. Starting for two seasons, and on Oct. 14, 1891, her husband died. She was married to Ogden Stevens in September, 1893. Her last season on the stage was with Maggie Mitchell, 1895-96, since which time she has lived in this city in retirement. Funeral services were held at her late residence, Wednesday, Jan. 27. Her remains were placed in a receiving vault at Woodlawn, and it is the intention to have funeral services in the Spring, when her sister (Marie Bates) can get away from the company she is now with. This accomplished and well known actress was possessed of a very kind and lovable disposition. Every impulse of her nature was pure and benevolent, and every scheme having for its object the good of humanity met with her sympathy and hearty cooperation. Generous, full of fun, whole-souled, high-minded, and conscientious in all her undertakings, proud of her profession, she was very

popular among all her sister and brother co-laborers. She had an expressive countenance, and an irresistible gracefulness was conspicuous in all her actions. Her voice was clear, and she was possessed of good conversational powers. She had impulsiveness, passion, and an earnestness which appealed to her audience, identifying her entirely with the character she personated. To have the ties which bind husband and wife so ruthlessly broken, and this endearing relation at once and forever dissolved, is indescribably painful, for she was a kind and affectionate wife, as well as a faithful, warm-hearted friend. The rest is Silence."

Harry Spencer, fifty-seven years of age, formerly a well-known actor, committed suicide on Friday last in this city. He made his first appearance on Feb. 12, 1896, and supported many prominent stars. He died in great poverty. A telegram received by his landlady stated that friends in Louisville would be responsible for the expenses of his funeral.

C. C. Maubury, a member of the Shannon of the Sixth company, which filled an engagement at the Avenue Theatre in Louisville, Ky., last week, died on Jan. 25, at the Fifth Avenue Hotel, Louisville, of hemorrhage of the bowels. He was fifty years old and is said to have come from a wealthy Philadelphia family.

Charles Vernon, a member of the Kidnapped company, died in Cincinnati on Jan. 24. The physicians say that his death was the result of nervous prostration. Mr. Vernon was twenty-five years old, and made his first appearance three years ago with Leonora Brothman. He has also been identified with Arizona Joe and the Crow Sisters. The remains were brought to New York for burial.

Robert F. Uriel died at his home in Brooklyn on Jan. 21, of pneumonia, after an illness of several weeks. He was born in London, England, fifty-two years ago, and came to America in 1860. He had gained considerable note as a character actor in England, and appeared in this country in The Froth of Society, We'll Be Co., Trilby, and other plays. For a short time he was a member of one of the Frohman companies, and also presented Shakespearean plays in the West.

Mrs. Ogden Stevens, known professionally as Jennie Carroll, died of heart disease in this city on Jan. 24.

Delaney, the contortionist, known as "the human fr. g." died of consumption last week in Chicago.

Bloom Brown, manager of the American, Ga., Opera House, died in that city on Jan. 21.

George Kohlband died in St. Louis on Jan. 24.

MATTERS OF FACT.

The Burnett Opera House at Louisiana, Mo., has a seating capacity of 1,000, and is managed by R. W. Young. The stage is a large one, and will hold the biggest attractions. A strong attraction is wanted to open the latter part of February.

A melodrama with a male star part and a strong female role is offered for sale for \$200 by "Immediate," care this office.

The hall at the Lyceum Institute, 331 West Forty-third Street, may be had for rehearsals upon reasonable terms.

Owing to the closing of The County Fair, William C. Ott is at liberty for the balance of the season. He can be reached by mail or wire at Beaver Falls, Pa.

W. W. Scane has again assumed the management of the Grand Opera House at Chatham, Ont. The Grand is the only place of amusement in Chatham, which has a population of 12,000, and is on the principal railway in Canada. Good attractions only are booked, assuring them good returns.

Mahler Brothers, the well-known dealers in dry and fancy goods, of Sixth Avenue and Thirty-first Street, announce a special sale of ladies' wear—for the next two weeks—of exceptional interest to the fair sex of the profession. Prices are in accordance with the times.

The Newark Theatre, of Newark, N. J., which is in the chain of theatres so ably handled by Hyde and Behman, has the week of March 8 open to a strictly first-class attraction. Immediate application should be made for this time.

Joe Sundry, manager of the Frank E. Long company, announces that his companies will fill all dates booked, presenting a repertoire of their own plays. He wishes to negotiate for a couple of good plays on royalty.

Max Kanauer, who was the musical director of The Little Christopher company, is at liberty owing to the closing of the company.

John E. McBride, of the American Hotel, has a large hall at 255 West Forty-first Street, which he will let for rehearsals.

A reduction in the salaries of the Side Tracked company having been made, Edward O'Connor, the Irish comedian, has retired from that organization. Mr. O'Connor was formerly with Two Old Cronies, Vernon Jackson, McKee Rankin, and other prominent attractions.

The Hartford Opera House at Hartford, Conn., continues to do a large business. Last week Calvé and the Metropolitan Opera company played to the biggest receipts for one night ever done at this house. The Parlor Match, with Anna Held, also did an S. R. O. business. Time for this and next season may be secured of Managers H. H. Jennings and E. M. Graves.

Annie Irish has returned to New York, and invites offers for leading business. She may be addressed care this office.

Dolly Theobald, the cute little sourette, whose work in Rice's burlesques always proved entertaining, has just seen of her ability to please, and her charming specialty at Proctor's Twenty-third Street Theatre is winning her many additional friends.

Immediate open time for desirable attractions may be had at Louisville's popular price theatre, the Grand Opera House.

Jennie Veasman, who recently appeared at the Empire Theatre, Detroit, Mich., captured both the press and public by her clever specialty and original ways. George Goodale, of the Detroit Free Press, was particularly laudatory in his review of her act.

Bert Coote is rapidly closing the time for his starring tour in the familiar comedy, The New Boy. He will play the title role, in which he proved so successful last season. His season opens Aug. 16 at Toronto.

Any Lee, one of the cleverest and most versatile sourettes on the stage to-day, is open to consider offers with responsible attractions. She may be addressed care this office.

Grace Golden has duplicated out of town the success she made in the role of Erna in Brian Boru at the Broadway Theatre earlier in the season.

BARRIED.

HARTMAN—GOLD.—Louis Hartman and Arabella Gold, at Jersey City, N. J., on Jan. 27.

MARSHALL—BASSETT.—In Chicago, on Jan. 18, Bert Marshall and Edna Bassett.

WOODS—LESTER.—David H. Woods and George Lester, on Jan. 26.

DIED.

MARSHALL.—Mattie Marshall (Mrs. Clay Clement), in Cincinnati, on Jan. 22, of diphtheria, aged 25 years.

MAUBURY.—C. E. Maubury, in Louisville, Ky., on Jan. 25, of hemorrhage, aged 50 years.

STEVENS.—Mrs. Ogden Stevens (Jennie Carroll), at New York city, on Jan. 24, of heart disease.

SALLIMAN.—David Salliman, in Newark, N. J., on Jan. 25.

SPENCER.—In New York city, on Jan. 20, Harry Spencer.

VERONA.—Walter Verona, in Denver, Col., on Jan. 11, of consumption.

VERNON.—Charles Vernon, in Cincinnati, on Jan. 24, of nervous prostration, aged 25 years.

DATES AHEAD.

[Received too late for classification.]

BELLES OF SHANDON (Frank G. Cotter, mgr.): To-morrow, Jan. 14.

GILBERT COMIC OPERA: Evansville, Ill., Feb. 2, Mattoon 4, Taylorville 5, Edwardsville 6, Belleville 7, Alton 8.

HOPKINS'S TRANS-OCEANIC: Chicago, Ill., Feb. 16.

MY WIFE'S FRIEND (Wm. C. Andrews, mgr.): William M. Rodgers, mgr.: Corning, N. Y., Feb. 6, Bath 8, Danville 9, Mt. Morris 10, Hornellsville 11, Warsaw 12, Seneca Falls 13.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Potomac, Pa., Feb. 9, Wilkesbarre 10, Scranton 11; Allentown 12, East 13, New York city 14.

MACKAY OPERA: Warren, Pa., Feb. 13.

RUSSELL BROTHERS: Chicago, Ill., Feb. 14.

HARTFORD OPERA HOUSE

OPEN TIME—March 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31; April 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15 to 29.

We want only the best. The Metropolitan Opera Co., with Calvé played to \$5,100, the largest one night ever in Hartford. Parlor Match, Evans and Hoey, and Anna Held to standing room. The best one and two-night house in the country. Now booking for next season.

JOHN F. HARLEY, McCONNELL EXCHANGE and AMERICAN THEATRICAL EXCHANGE, Booking Agents.

H. H. JENNINGS, E. M. GRAVES, Proprietors and Managers, Hartford, Conn.

Gorman and Simmons' Circuit. The New England MUSEES. LAWRENCE, MASS. and MANCHESTER, N. H.

POSITIVELY A NEW THEATRE IN MANCHESTER NEXT SEASON. We furnish and paint our own scenery from Edward Simmons' Scenic Studios, 33 to 37 P. Street, Jersey City Heights, N. J. FEW OPEN DATES THIS SEASON. WIRE OR WRITE AT ONCE TO GORMAN and SIMMONS, Manchester, N. H. NOW BOOKING FOR NEXT SEASON.

THE NEWSPAPER CLIPPING BUREAU

At No 23 Liberty St., New York City, is conducted for the purpose of reading newspapers and cutting therefrom matter of interest to PUBLIC MEN, SPEAKERS, LECTURERS, CANDIDATES, COMMITTEES, OFFICIALS, CORPORATIONS, BUSINESS HOUSES, TRADE PAPERS, Etc.

READ OVER 2,000 PAPERS DAILY.

"An Irishman true to life."

EDWARD O'CONNOR AT LIBERTY.

Owing to reduction in salaries for balance of season. Thoroughly reliable. Strong specialty. Write or wire (this week) Bijou Theatre, Washington, D. C., care A. Q. Scamm's "Side Tracked" Co. Permanent address, Actors' Society, 1423 Broadway, New York city.

THE BUNGALOW (A. Q. Scamm, mgr.): Camden, Pa., Feb. 1-3, Elkhart, Ind., 4, Haver, Pa., 5, Lancaster 6, Westchester 8, Rogersford 9, Wilmington, Del., 10, Annapolis, Md., 11, Alexandria, W. Va., 12, Washington D. C. 13-20.

SPORTING CRAZE: Franklin, Pa., Feb. 2, Warren, O., 3, Butler 4, Rochester 5, Dawson 6.

SOWING THE WIND (Julius Cahn, mgr.): Fitchburg, Mass., Feb. 2, Marlboro 3, Nashua, N. H., 4, Manchester, Portland, Me., 5, Bangor 6, Fairfield 7, Togus 10, Rockland 11, Bath 12, Berlin 13.

SAM T. JACK'S BULLFIGHTER: Chicago, Ill., Feb. 1-4.

W. S. CLEVELAND: Greenwich, Conn., Feb. 2, Pater-son, N. J., 3, Middletown, N. Y., 4, Binghamton 5, Ithaca 6.

WOOD SISTERS: Chicago, Ill., Feb. 1 & 2.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Adams, Lillie, Fuller, Margaret, Nampy, Dolly, Andrew, Lillian, Gerome, Miss, Neville, Dorothy, Armstrong, Viola, Golden, Mrs. Rich'd, Oliver, Miss, Alter, Lottie, Grey, Jamie, Oshorn, Elizabeth, Alward, Fanny, Grey, Dorothy, O'Leary, Anna, Addicks, Jennie, Grand, Sarah, O'Brien, Miss E. D., Athens, Arline, Groff, Laura, Porter, Elsie, Bageard, Jannette, Griswold, Mrs. Pierson, Zorada, Barton, Bessie, Givard, Florence, Phillips, Edna, Ball, Mrs. Colyer, May, Fernopont, Grace, Boucault, Mrs. Dism, Glover, Amelia, Robinson, Belle S., Bartho, Catherine, Gardini, Emma, Raymond, Camille, Boyd, Anna, Gray, Alice, Russell, Emily, Brown, Mrs. W. M., Hammer, Ira, Riddle, Susie, Bunce, Mrs. J. A., Harrison, Eva, Rosemore, Dorothy, Bell, Mrs. M. L., Hooker, Emma, Reed, Nellie, Bowes, Lottie, Hancock, Alice, Russell, Nellie, Clark, Annie M., Hansen, Annie C., Ruskin, Helen, Cavendish, M., Jackson, Delle, Reynolds, Nannie, Cory, Maude, Jackson, Delle, Rankin, Kate, Coffin, Sadie, Johnston, "Amie, Roberts, Louise, Caley, Jennie, Johnson, Alice, Saunders, Miss A. E., Churchill, Mary, Kennedy, Lillian, Seba, Josie, Clum, Anita, Kelly, Marion, Sweet, Carrie, Clayton, May B., Johnston, Leone, Stannard, Barbara, Campbell, Mrs. La Fayette, Ruby, Smyth, Mrs. Claren-Don, Clifton, Miss C., Lancaster, Louise, Smith, Alice M., Clevley, Mrs. Anna, Lewis, Carrie, Seymour, Lottie, Clifton, Coralie, Lytle, Eva, Taylor, Julia, Clare, Mae, Lucas, Carrie, Topps, Solly, Caren, Mae, Lloyd, Annie, Townsend, Lydia, Du Cee, Teddie, Roy, Grace, Terry, Edna, Douglas, Marion W., Leslie, Beatrice, Westfall, Mrs. M. U. mar, Geraldine, Bates, Margaret, Little, Malle, Muller, Amy, Vera, Irene, Ditt, Josie, Miller, Maud, Val, Cora, De Mar, Carrie, Murray, Agnes, Venetta, Ada, Dalton, Etta, Morris, Annie, Van, Gladys, Davenport, Eva, Moulton, Miss M. B., Varona, Irene, Davis, Kate, Marlowe, Edna, Van Courtland, Daly, Lillian, McKelreth, Mrs. Mary, Vaughan, Theresa, Deane, Cora, Mather, Marie, Markham, "Audine, Waters, Stella, Elmer, Mrs. Anna, Mitchell, May, Ward, Anna, Clifton, Coralie, McCaul, Lizzie, Wednesday, Little, Clare, Mae, Martell, Miriam, Willard, Elsie, Lucas, Carrie, Meyer, Mrs. J. C., Winthrop, Ethel, Du Cee, Teddie, Montgomery, Edith, Westfall, Mrs. A. H., Douglas, Marion W., MacLean, Christie, West, Jessie, Bates, Margaret, Mackay, Mrs. And, Wilson, Bertha M., Bell, Mrs. M. L., Nolting, Lottie, Welsh, Emma D., Bowes, Lottie, Norwood, Bessie, Waldron, Isabelle, Clark, Annie M., Nordica, Madame, Welsh, Emma D., Cavendish, M., Northrop, Mrs. E. E. Walsh, Catharine, Cory, Maude, Jackson, Delle, Nelson, Millie W., Coffin, Sadie, Clum, Anita, Clifton, May B., Campbell, Mrs.

Stewart Allen

WITH MR. E. S. WILLARD American Season 1896-97.

Sir William Clarendon in The Rogue's Comedy. Sir Seton Umprville in The Middleman.

Re-engaged for Summer of 1897 as Stage Manager and Director at Fairmount Park, Kansas City, Mo.

WANTED ATTRACTION GRAND OPERA LOUISVILLE, KY. WEEK FEB. 15th. JAMES S. CAMP, Mgr.

LOUISIANA, MO.

BURNETT OPERA HOUSE. Sage 50c50; Seating capacity 1,000. Playing only first-class attractions. The only first-class house in the city. Good band and orchestra. Population 8,000. Want to open with good company any time after Feb. 18th. Also booking for season 97-98. Write or wire. R. W. YOUNG, Mgr.

Large Hall, Suitable for Rehearsals.

Well lighted and ventilated; handsomely furnished; conveniently located; prices reasonable; 235 W. 41st St.

JOHN E. MCBRIDE, American Hotel, N. Y.

HALL FOR REHEARSALS. Lyceum Institute, 331 West 42d Street, New York.

KATHERINE GREY AT LIBERTY.

\$200.00 CASH WILL BUY NEW HIGH-CLASS MELODRAMA (not rubbish) star male part; strong female role; cast of twelve; no special scenery. Immediate, care MIRROR.

VISIT Mlle. HENRIETTE, 180 W. 23D ST., N.Y. Hair Dressing and Manicure Parlors Artist formerly at Hotel Waldorf. Ladies and Gentlemen. Manicure 25c.

Crumpton, Mr. Clark, Eddie, Dietz, Frank, Denton, Herbert, Dodge, Frank A., Dunforth, Harry, E. J. Grady, Salvatore, Day, G. W., Davies, H. Stanley, Dixon, John C., Diggins, Thomas, De Vonde, Chester, Dowd, Herm, Dow, Eugene M., De Noc, Fred, Dull, Harry, Devlin, Jimmie, Ellis, Archie, Eversole, Wm., Edgerton, B. D., Engelhardt, F. J., Eldrid, Gordon, Ewart, Larry, Edison, W. B., Evans, Robt. E., Exile, Graham, Eymon, George, Fremont, Fred, Fisher, P. D., Fish, Rose, Farnum, Wm. M., Field, Bobby, Graham, Andrew J., Giles, George, Grant, Julian, Grant, J. H., Gluck, Harry E., Girard, W. L., Grau, Albert, Girard, Raymond, Giah, E., Giskil, C. F., Guernsey, W. S., Gordon, George, Gran, Jules, Glover, Louis N., Gvay, H., Hoey, Fred, C., Mgr. A. Broming, Spencer, Alex., Town Co. Squires, A., Mgr. A. Trip to the Shaw, Wm. A., Circus Co. Stone, E. G., Morris, Wm., Stanton, Chas. P., Mgr. Swain Comedy, Tucker, J. P., Mitchell, Geo. E. I., Turner, Beverly W., Morris, Robt. G., Test, Ben, Miller, John, Turner, George, Diggins, Thomas, Turner, Bert C., Nabony, James A., Travers, E., Magee, Count, Taylor, H. S., Mortimer, Wm., Tinner, Herman, Molitor, Billy, Thompson, T. A., Malley, Wm. L., Trautman, Ed., Mench, A. J., Temple, Edg., McVie, Andrew, Vogel, John W., Morea, Jos., Williams, Gus, Morse, Frank E., Walker, Walter, Morgan, Albert E., Williams, M. R., Merritt, Frank, Wilson, C. W., McGuire, Prof., Wilson, Al. H., Morey, Harold T., Webber, Frederick, Miller, Carl, Wheeler, Perry L., Murray, Dominick, Wiley, George H., Mack, Chas., Williams, C. W., Minahan, F., Webb, Frederick, Mabb, Lewis A., Weston, Martin W., Moulton, Arthur E., Williams, Jas. F., Murphy, George E., Whitting, T. T., Monroe, Ned, Wynne, A. Owen, Murray, Stewart W., Walton, Mr. and Mrs. Kraft, Mgr. Muldon's, Morris, George O., Weachon, Mr., Mgr. Two Old Cronies Co., Weaver, W. H., Maguire, S. H., Walters, C. M., Neville, G. W., Williams, Cinton, Noble, Jas. W., Wilsie, Ed., O'Neil, Francis J., Wilson, James, Obe- Richard, Weston, Kendall, Pratt, Frank, Wessel, George, Potter, Paul, Wely, Geo. H.

THE FOREIGN STAGE

GAWAIN'S GOSSIP.

Nelsonian Drama, Gossip About Irving, Madame Sans Gêne, and Ellen Terry.

(Special Correspondence of The Mirror.)

LONDON, Jan. 23, 1897.

The week has been barren of new productions; but there has been plenty of talk of preparation for them. Among other things quite a "boom" in dramas built around Nelson has arisen; for in addition to the one I mentioned last week one is being hurried on by Robert Buchanan and



FLORENCE DYART.

Charles Marlowe which is the play-writing name of Harriett Jay; and yet a third Nelsonian piece is rumored.

Nelson No. 1 is chiefly the work of that fine actor, Forbes Robertson, and as before hinted he proposes to produce it at the Avenue with Mrs. "Pat" Campbell as Lady Hamilton and himself as the Hero of Trafalgar. Discussions having arisen during the last few days, as discussions will, especially in theatres, it appeared for a while as though Nelson No. 1 would not go on at the Avenue after all. At the moment of writing, however, things seem fairly harmonious again, and the management say that they will present this piece on or about Feb. 11.

Nelson No. 2 is of a more melodramatic and spectacular kind than No. 1, and is called The Mariners of England. Moreover, it possesses no Lady Hamilton. This play is to have its first production at the Camberwell Metropole when the pantomime shall have run its course there. Since my last week's letter, the Metropole's manager, Mulholland, who, as I told you, had been sued by a playgoer for not refunding the money he had paid for two seats and couldn't get, has returned to the fray and defended himself vigorously; not with his native shillings, but with that weapon which is reputed to be mightier than the sword. He certainly puts himself in a somewhat more favorable light in the matter, and I should not wonder if he yet clears himself still further. But the fact remains that he did adopt too peremptory a tone, forgetting that a theatrical manager is the public's servant and not its master. As a matter of fact, it was his reckless letter-writing that upset his case. However, we shall doubtless have the matter threshed out all over again.

Poor Agostino Gatti, whose fame as one of the Brothers Gatti, theatrical managers and restaurateurs, was far-reaching, was buried on Monday at the St. Mary's Catholic Cemetery, Hensel Green, where many another theatrical celebrity lies. There were about a hundred carriages in the funeral procession, and the vast crowd at the graveside included the leading histrionic and managerial folk of London. Poor old Agostino (or "Angustura," as some of us called him), inspired affectionate esteem in those of us who had the pleasure of knowing him intimately. May he rest in peace!

Sir Henry Irving continues to improve in health; so much so, that this week he was able to run up to town to give an eye to matters at the Lyceum. Anon! he scooted off to Brighton to visit his lifelong chum, Johnnie Toole, who was reported seriously ill, which report happily was not true. Henry doesn't miss many chances of a chat with John, and vice versa. The loyalty and unselfishness of these two old comrades towards each other is admirable, and not without a pathetic touch. They always seize every opportunity of speaking a kind word for each other, and when either is ill or worried, the other is swift to bring or to send words of cheer and offers of friendly aid. I have known them both for many years, and from the time when Irving was a player in Toole's touring company, now nearly thirty years ago, the now great "magnificent" actor and the always popular little low comedian have been a good deal more like brothers than some brothers are.

I think I have already told, but it will perhaps be worth telling again, how on a certain occasion a few years back a famous great actor, wishing to oblige the famous actor, offered to get him presented at court. The personage advised the then Mr. Irving, however, to conceal as far as possible the fact that he was an actor, and to keep his presentation a bit dark. Irving, who loves and honors his calling as few actors have loved and honored it, of course, asked why he need adopt this secrecy. The personage replied it was not so much because they minded him (Irving) being an actor, but if it got about that he had been presented as such they would have all sorts of stage players, such as Toole, etc., wanting to be presented. Then did Irving hold forth with that restless sarcasm which, gentle-hearted as he is, he can use when necessary. "Sir!" said he, "apart from being one of the most popular comedians of our time, Mr. Toole, whom I am proud to call my friend, is a generous, noble-hearted English gentleman of stainless character. If dear old Johnnie Toole isn't worthy to be presented to his Queen neither is Henry Irving! Good day!"

The Lyceum reopens to-night with Cymbeline, with Ellen Terry as Imogen. This is the play which she played next Saturday, when Olivia goes up. Hermann Vez is ready to play Dr. Primrose, if need be. His readiness is not surprising, for Vez, although most stage chroniclers appear to have forgotten it, was the original

Vicar, and played the part with great success at the Court with Ellen Terry long before she or the play appeared on the Lyceum stage. The Madame Sans Gêne rehearsals are going on swimmingly. The cast as at present arranged is principally thus: Napoleon, Sir Henry Irving; Lefebvre, F. Cooper; Fouché, W. Mackintosh; Savary, F. H. Macklin; Despreux, Norman Forbes; Saint Marsan, Cooper Cliffe; Princess Elisa, Julia Arthur; Queen Caroline, Gertrude Kingston; Catherine, Ellen Terry.

The big breach of promise case of Miss Duncan, one of the Gelash girls at Daly's, against a Captain Crabbe, has just been settled for a good round sum out of the £10,000 claimed for damages. Lucky Gelash girl! Still, she deserved to be well compensated.

Wilson Barrett seems to have at last decided to produce his new Scriptural drama, The Daughters of Babylon, at the Lyric Theatre on the 4th or 6th of next month. It is a long play and looks a strong cast.

The only new play at present promised for next week is H. Phillips's and Leonard Merrick's drama, A Free Pardon, with which the hitherto ill-fated Olympic is to reopen next Thursday, barring postponements.

N B—Grace Hawthorne is still vowing vengeance on H. J. Leslie!

H. J. Leslie seems to still smile serenely.

Sandow did at last reappear on Monday at the London Pavilion. He seemed so white the worse for his recent accident, which has kept him out of the bill so many weeks. His physical appearance is as striking as ever, and his feats as marvelous. One new feat he introduced in particular, although it is less a matter of absolute skill than of main strength. The new feat was, I think, performed by Sandow when he was in America. It is the supporting on his expansive chest of a huge turret-ship platform, on which are placed sixteen girls of more or less opulent beauty. These are dressed, or rather undressed, in the fashion nowadays common on the burlesque and variety stages, on which it is the custom for the Silent Sex to wear as little as decency, or the London County Council, will permit.

Speaking of nudity on the stage, it is certainly spreading and will presently have to be checked. We did not so much mind the occasionally nude or semi-nude living pictures, the recent vogue for which was started at our Palace Theatre. It was a bit steep, however, when a certain woman made up to represent marble, but wearing a black wig forsooth, appeared there—as she does now—"mid nodings on" except the ordinary skin tights. It seems, however, that the new "statue" lady who is coming to the Palace is to be more startling than any before. Certainly if she acts up to some of the photos I have seen she will be. But let us hope she will modify her plans.

Meanwhile the management of the Royal Music Hall in Holborn have this week tried an artist's model series of pictures in their new animated photograph and have so upset some patrons that the new pictures were speedily cancelled by the management. In this also it was not so much a question of a girl posing for the "altogether," as that a number of the rapid photographs depicted her taking off her clothes, underclothes, etc., in front of the artist. Happily our audiences have not all sunk to standing in this sort of thing, and many of the royal patrons of the Royal have not only signified the same in the usual manner, but have written severe but sensible letters to the Referee denouncing the undressing in *coram populo*.

The photograph this week is of Florence Dyart, a rising young actress to whom I have referred in previous letters.

GAWAIN.

NOTES FROM ABROAD.

It is reported that Adelina Patti has received an offer from the manager of one of the large theatres of Paris to sing there the leading role in an opera by a young composer. She recently left Paris for Nice and Monte Carlo, where she will remain until March, originating there the role of Dolores in M. André's opera, Polissonnade. She has received several offers to appear in this country, but has refused them, despite America's attractions for her, on the ground that it is too far away.

Upon the anniversary of the birth of Molière, Jan. 15, a one act play called Aristophanes et Molière was given at the Comédie Française.

The rehearsals of La Lait de l'Homme, together with those of two one act plays by Edouard Pailleron, which were interrupted during the recent fête days, have been resumed at the Comédie Française. These plays will be produced early in February.

A pantomime by Castille Mendez has made a great hit at the Folies Bergères, the acting of M. Severin being specially commended.

The run of Rosemary at the London Criterion has been interrupted to allow Charles Wyndham to take a vacation.

John L. Toole has just finished a long and successful tour of the British provinces. He has announced his temporary retirement from the stage in order to take a much needed rest.

A new play, Ye Mariners of England, by Robert Buchanan and Charles Marlowe, the chief scene of which will show the death of Nelson on the Victory, will be produced experimentally in the English provinces.

The English law against acting by children has recently operated against little Ellaline Terry, a niece of Ellen Terry. When about to make her debut she was forbidden by the authorities to go on.

Under the title of The Prince of Darkness the dramatized version of Marie Corelli's "Sorrow of Satan," by S. Creagh Henry, will be tried in the English colonies.

Hermann Sudermann is writing two new plays. The scene of one, called The Three Heron Feathers, is laid in his native country, East Prussia. The other is a Biblical drama, Johannes.

Madame Savary has been given a judgment of 400 francs in her suit against Mlle. Delva, of the Opéra Comique, for fees due for dramatic instruction.

Charles Laury has been engaged for five years for the Paris Palais Royal Theatre.

The establishment is announced that a new dramatic society, called Les Triteaux de la Basoche, which proposes to give exact representations of the stage of the Middle Ages.

Louis Diland, who was once an idol of the Parisians as the clown Behamo, recently applied to the police for shelter as a destitute person. He said that he had attempted to drown himself in the Seine the night before, but had been rescued by a boatman. His health had broken down, making work as a clown impossible, and from a high place in public favor and a large income he had gradually been reduced to the necessity of asking shelter in the Depot.

Oiga Nethersole will appear in London next Spring in Denbie, and probably in A Daughter of France, which is the new name of Joseph Hutton's play, When Greek Meets Greek.

PROFESSIONAL DOINGS.

Mrs. Mercedes Leigh gave a second reading at Carnegie Lyceum last Wednesday evening.

Edna Fettle, of A Contented Woman, is the wife of Fred J. Titus, the famous racing cyclist.

Joe Ott and his company played an accidental engagement at the Opera House in Wilkes-Barre, Conn., last week. The company was snow bound en route for Hartford, and as the Ladies' Club, which was to have filled the date in the latter city failed to appear, having been snow bound somewhere else, Manager Grau engaged Joe Ott to preside at his play, The Star Gazer.

Eva Taylor Babcock has just recovered from a serious illness.

Alice Clifford, of the Clifford Sisters, is recovering from a long illness in Macon. She will resume her professional activity next Fall.

Maud Daniels, of the Wilbur Opera Company, made a great hit with an audience, and particularly the masculine portion of it, during the engagement in Springfield, by making a little speech in which she humorously pictured the agony of the man at the theatre sitting behind a big hat. Most of the women good-naturedly removed their hats in consequence.

John F. Ward, who joined Captain Impudence last week at the American Theatre, will remain with this attraction for the balance of the season.

Manager George W. Magee, of the Rhéa company, is having two new plays written for his star, both of which will be added to her repertoire next season. One will be from the pen of Paul Kester, the author of her present artistic success, Nell Gwynne, and will be a romantic comedy of the French order. The other play will be written by an American playwright.

Gustavus F. Hall, the well-known teacher of vocal music in Buffalo, celebrated his sixtieth birthday on Jan. 18 by holding an informal reception at his home in Delaware Avenue. He received many valuable presents. During his career as a singer Mr. Hall appeared with the Ole Bull Concert company, with Parepa Rosa in Italian opera, with Clara Louise Kellogg, Emma Abbott, and others. He was on the operatic stage for thirty-five years and sang over a hundred roles.

Itzen's new historical drama, Emperor and Galilean, which was recently performed for the first time at the Leipzig Jena Theatre with great success, was originally written in ten acts. The stage manager cut it down to six, but even then four hours and a half were consumed in performing it.

John F. Harley, press agent of the Herald Square Theatre, has resigned on account of his having become interested in the management of the Hollandia. There have been during the past year six press agents at the Herald Square: Edward Corbett, George M. McCarthy, James Gilchrist, John F. Harley, George Hinton, and Bailey Avery. It is said that Mr. Corbett has been offered a re-engagement. He is at present press agent of the Casino.

Ada Vanden Gilbert was engaged to originate the part of Milka, one of the twins in Sweet Innocence. She has acquitted herself well, as has also Imogene Washburne, in the companion part of Pat.

The County Fair closed at St. Paul, Minn., last week.

Nettie Black, now playing Mrs. Ultra Style with Blaney's A Baggage Check, is said to be an ideal widow. Miss Black is a handsome woman and the possessor of a well cultivated soprano voice.

Harry Dull is making a big hit as Reverend Robert Spaulding in Travers's Private Secretary company, playing in the South. The Atlanta Constitution says that his acting is very humorous and clever.

J. J. Spies has nearly completed the organization of the company which will produce The Lady of Banbury Cross on March 1. Among those engaged are Frank Dumlers, J. W. Davenport, Bartley McCullum, Frank Doane, Lawrence Marston, Frances Drake, Jessie B. Stuart, and Daisy Lovering.

Harrison J. Wolfe, whose two weeks' engagement with The War of Wealth closes to-morrow (Wednesday), will open immediately with Margaret Mather, under special engagement.

Payne Clark and Mlle. Martini again appeared as soloists with Liberati's Band at the Star, Sunday evening.

Mrs. Hoffman Martin, who had E. J. Henley arrested last week and thus delayed the production of Cymbeline, presented and played the leading role in Adele, a tragedy by Dumas, at the Murray Hill Theatre last Tuesday afternoon in aid of suffering Cuba. There were forty persons present, and they expressed their appreciation of Mrs. Martin's interpretation of her tragic role by ironical laughter.

Paul Gilmore, who plays the part of Lawrence Eyre, a Dublin attorney, in Sweet Innocence, was with great favor with the audiences at the Fourteenth Street Theatre. The scene in which he refuses to deceive Kate O'Donoghue brings down the house.

John M. Cook, late manager of Neil Burgess and Old Hoss Hoey, has joined Rosabel Morrison's company, presenting Carmen for the remainder of the season.

Bancroft, the magician, made a speech in Kansas City last week to satisfy an enthusiastic audience, and after the performance received several municipal officers at his hotel. The Dunbar Sisters have joined the company.

Irving Brooks, stage manager of Macaulay and Patton's company, has sold his latest play, The Married Flirt, a society comedy in three acts, to Macaulay and Patton. This is the third new play they have recently added to their repertoire.

Rich and Harris have secured the American rights to a new comedy by Ramsay Morris, which will be produced in March.

Ruth Macaulay has joined the stock company of the Theatre Française in Montreal.

The Edwin Forrest Lodge, of the Actors' Order of Friendship, will hold a business meeting next Sunday.

S. M. Brenner, of Baltimore, and Richard Stahl, of Hoyt's Theatre, are at work upon a comic opera entitled Ethan Allen, the scene of which is laid in the Green Mountains at the beginning of the Revolutionary War. Mr. Stahl, who is writing the music, is well known as the composer of Said Pasha, The Lion Tamer, and other successful light operas.

J. A. Donaghey, who was injured while dancing in The Geisha company No. 2, was forced to submit to a surgical operation. He is now recovering.

Rose Stahl has returned to the Savoy stock company in Lowell, Mass., for a special two weeks' engagement. She opened as Pauline in The Lady of Lyons.

Gus Williams's company closed its twenty five weeks' season in Brooklyn last Saturday night.

The Empire City Quartette, composed of Louis Hanvey, Alexander Hindrichs, Irving

Bennett and John S. Roland, have made a hit with Blaney's Electrician company.

Elsie De Wolf has been invited to the Bradley-Martin ball, and will attend in the costume of Glismonda.

Charles W. Allison will sail for England on Feb. 27 to play an American character part. This is his fourth trip.

Will S. Rising will succeed Willie Collier in the comedy role in Miss Philadelphia, and will introduce his change costume specialty, called Soldier, Cavalier, Tramp, and Monk.

A daughter was born on Jan. 15 to Mr. and Mrs. William F. Breen, not Brun, as was reported.

Harvey Worthington Loomis composed the madrigal sung in Cymbeline.

Lillian Lewis will star next season in a melodrama based upon the story of Joseph of Canaan.

Dave H. Woods and George Lester, of Waite's Comedy company, were married on Jan. 28.

Frank Bosworth, the old-time actor, has retired from the stage, and is teaching at Camden Point, Mo.

Lillian Gibbs Boyd will make her bow as a concert pianist at Carnegie Lyceum this (Tuesday) evening.

Amelia Bingham will replace Annie Irish in The Two Little Vagrants.

J. Aldrich Libbey and Dan Collier have replaced Lloyd Wilson and Harry Gilfoil in A Milk White Flag, Messrs. Wilson and Gilfoil and the Angles Sisters joining A Stranger in New York.

Victor De Lacey has been confined to his bed for several days in Lancaster, Pa., with an attack of la grippe.

Stewart Allen has been re-engaged for Fairmount Park, Kansas City, Mo., for this Summer as stage manager and director.

Riley C. Chamberlin has left A Trip to Chinatown company and is now playing Dickey Morris in W. A. Brady's After Dark.

Sweet Innocence broke records at the Fourteenth Street last week.

Mabel Bert has succeeded Helen Lowell in For Fair Virginia.

Madame Sans Gêne will go out again next season, with Kathryn Kidder in the title part.

Eily Bender, the German soubrette, has arrived from Europe under contract with the Irving Place Theatre, where she will appear next week in Tata-Toto.

Julia Marlowe and Robert Taber, opening next Monday at Wallack's, will present Romola and For Bonnie Prince Charlie during their New York engagement.

A Bachelor's Baby is to go upon the road again with Marie Carlyle as Billy Breeze.

Adelaide Cushman, Etika Wardell and Harrington Reynolds are engaged for Cuba's Vow, to be produced at the Star next week. Robert Hickman is rehearsing the play.

M. A. Kennedy and Claude Brooke have resigned from Lost, Strayed or Stolen.

Blanche Walsh and Amelia Bingham braved the commercial bulls and bears in the Stock Exchange last week for sweet charity's sake. They first went to the galleries, but had only to smile down upon the brokers to be recognized and cause a temporary suspension of business. They speedily took advantage of the enthusiasm by having hats passed around, and as the bills fluttered in they fanned the flame of generosity by smiling and clapping their hands. The contributions, which amounted to a round sum, will be donated to the poor of New York.

Andrew Forsyth, of L. J. Carter's Defaulter company, was received with great enthusiasm upon the opening night of the play in Indianapolis, his native city. On Saturday night Excelsior Lodge, 25, K. of P., presented him with a handsome floral piece, and banqueted him after the performance.

David Miles, who was engaged to do character work in Stuart Robson's production of Mrs. Ponderbury's Past, was called upon a few days ago at a few hours' notice to originate the heavy part in The Judkins, Mr. Robson's new piece, Ogden Sterna, who was engaged for the part, having been granted leave of absence on account of the sudden death of his wife. Mr. Miles played the part most satisfactorily.

Geoffrey Stein played the leading part in The Cherry Pickers in Washington last week, instead of Mr. Harcourt, who was ill. The notice was short, but Mr. Stein was letter perfect in his lines, and won much favor with the audience.

Maude Verner, who plays Lucy White in E. S. Willard's play, The Professor's Love Story, was ill in Washington last week, and her part was played very well by her understudy, Agnes Palmer, who made her debut this season.

Henry Leone, who had resigned from the Kismet company, has again joined that organization.

[Received too late for classification.]

DENVER.

The entire house was sold out for the opening of Palmer Cox's Brownies at the Tabor Jan. 25, and business has continued good throughout the week.

The Broadway, notwithstanding the inclement weather and heavy counter attraction continues to play to excellent business, and the success of the stock co. has been complete. An especially notable production is that of Jim the Fussman week of 24, which has been given in a highly creditable manner. Charles W. King as James Ralston and Edith Chapman as Nina Ralston sustained the heavy roles splendidly. One of the many charms of the finished performances at the Broadway is the thoroughly efficient stage management of Walter Clark Bellows, and another welcome feature is the fine music rendered by the orchestra under Charles Horst's able direction.

Ellen Beach Yaw tested the capacity of the Central Presbyterian Church 28, where she appeared in concert. Miss Yaw's exquisitely sweet voice and dainty personality make her a favorite wherever and wherever she sings.

The Orpheum has been presenting the Cook Twin Sisters' Uncle Tom's Cabin on 24 to great business.

Frederick North and Charlie Benton, both well known theatre men, have secured a lease upon the Lyceum Theatre and will convert it into a 10, 20, and 30 house. They are now organizing a stock co., which is said to be headed by Johnnie Williams, who is one of the best liked actors who ever appeared at a popular priced house in this city. North and Benton are well qualified for their new enterprise, and are popular as well as hustlers.

Genial George Bowles is in town in advance of Chimie Fadden.

Owing to an alleged breach of contract a former manager of Ellen Beach Yaw attached the box receipts of the concert 28, and for awhile things were quite exciting. James H. Love, a San Francisco theatrical manager, brought the action through the alleged failure of Miss Yaw to keep a series of concert engagements in California in the Spring season of '98. The merits of the controversy have not yet been settled. As a side issue Dingley Brown, who had charge of the Denver end of the concert and who is the organist of St. Mark's Church, in order to protect himself and the singer sued out a prior garnishment, the result being there was quite a sensational scene in the lobby of the church when the deputy sheriff attempted to serve feature in the fine music rendered by the orchestra under Charles Horst's able direction. The evening's receipts must have been about \$1,500 Mr. Love's sheriff caught but \$20. F. E. CARTER.

VAUDEVILLE STAGE

CLEVER ECCENTRICS.



THE MARCO TWINS.

This is a picture of the Marco Twins, who made their American debut on Jan. 18 at Koster and Bial's. The tall one is 6 feet 3 inches, and the small one is 3 feet 6, and the contrast makes a good foundation for their fun-making.

James Marco (the big man), was born in Rochester, N. Y. He has been in Europe for the past seven years. About two years ago he met little Dietrich, who is a German, and they formed a partnership which has brought them fame, and what is better, lucrative engagements. Mr. Bial saw them in Europe over a year ago, and immediately engaged them for his house in this city. They will tour the Keith circuit when they finish at Koster and Bial's, and after that will jump to Frisco to fill an engagement on the Orpheum circuit.

The Marco Twins have spent seven months in one year at the Folies Bergeres in Paris, and they have a contract with the London Empire which calls for their appearance three months in each year for next three years, and their time is fully booked up for many months.

Their act is one of the most amusing ever seen here. They appear first as an oddly assorted couple, the larger one being made up as a giddy girl. Their love-making is irresistibly comic. The little man does an eccentric dance, and then both change their costumes and indulge in a burlesque wrestling bout, which is very funny. The larger man is an expert contortionist, and twists himself into strange knots, while he throws his small partner about in the most reckless fashion. Their act has been happily received at Koster and Bial's, and they usually have to bow their thanks three or four times for the applause which greets the finish of their turn.

THEATRES AND MUSIC HALLS.

Hammerstein's Olympia.

Augustus Van Biele remains a feature of the bill, and Louise Beaudet continues to sing her dainty songs. The newcomers include McIntyre and Heath, blackface comedians; Prince Kohn, juggler; the Newsboys' Quintette, vocalists and dancers; and Spink and Spink, grotesque acrobats. The holdovers are Leona Lewis, comedienne; Troja, topical vocalist; Edwin Latell, musical comedian; Hodges and Launchers, colored comedians; Ben Harney, pianist and comedian; and Haines and Pettinelli, negro comedians. Cora Routt, Minnie Renwood and Little Egypt continue to appear in Silly's Dinner.

The roof bill remains the same as last week and includes "Chuck" Connors, the Sie Hassan Ben Ali Troupe of Arabs; Lee Richardson, trick bicyclist, the rival bicycle polo teams and the quadrille dancers.

Tony Pastor's.

The Sidmans are specially featured this week on account of the success they made here a short time ago. The others are Barnes and Sisson, "The Singer and the Maid"; Maud Raymond, soubrette; Walton and Mayon, grotesque comedians; Charles Seymour, entertainer; Sagar and Fanny M. deley, juvenile sketch; Minnie Lee, singer; Gallagher and West, comedians; May Westworth, monologist; Kelly and Burgess, musical sketch team; R. M. Carroll, comedian and dancer; Lottie and J. W. Burton, in a plantation sketch; the Carbons, acrobatic sketch; Bonnie Goodwin, serio-comic; and Professor Burke's dog circus.

Keith's Union Square.

Frederick Bryton and Grace Filkins in A Proper Impropriety remain for this week. The other performers are Edward M. Faver and Edith Sinclair, in a sketch; Press Eldridge, comedian; Smith and Campbell, quick jokers; the Three La Martines, acrobats; Louise Truax, whistler; Professor Kriess and his dogs; Vera, European aerial performer; The Greater New York Four, musical sketch; The Tanakas, magicians; W. H. Barber, tramp bicyclist; Al Stern, character impersonations; Rensch and Kennedy, grotesques; and Charles R. Lawlor, illustrated songs.

Pleasure Palace.

Milton and Dollie Nobles make their vaudeville debut in Mr. Nobles's sketch, Bilgerville Junction, written especially for the occasion. The bill also includes O'Brien and Havel, acrobatic sketch; the Photo-Pinad Troupe in pantomime; John Quigley, a Boston newsboy, who has a sweet tenor voice; Forest and King, acrobatic comedy sketch; Lizzie Mulvey and Pearl Inman, songs and dances; Castellat and Hall, comedy sketch; Helena Farblan, Hungarian singer; and Ray Burton, juggler and wire-walker.

Proctor's.

Witter J. Peabody, a Detroit choir boy, makes his New York debut. Amman makes faces and impersonates famous men. The others are Harry Rogers, coster singer; the three Merrilless Sisters, singers and dancers; the Brothers Horn

in their boxing sketch; Herr Grais and his donkey and baboon; Lew Benedict, minstrel comedian; the Three Rackett Brothers, musical act; Harris and Walters, sketch team; Dolly Theobald, petite comedienne; Murray and Alden, sketch; Polk and Kollins, banjoists; Frank Cotton's comic donkeys; Rosina, male impersonator; and McBride and Goodrich, comedy sketch team.

Koster and Bial's.

Marie Halton makes her vaudeville debut and introduces several brand new songs. The Three Krazuckis, musical geniuses, make their American debut. The others are Otero, the Spanish dancer; Tacianu, male soprano; Williams and Walker, "two real coons"; the Five Ovaris, pantomimists; the Kronemann Brothers, acrobats; the Marco Twins, grotesques; and Marzello and Millay, comic acrobats.

Weber and Fields's Broadway Music Hall.

Weber and Fields's Own company is here this week. Weber and Fields, Lottie Gilson, "the Little Magnet"; Bobby Gaylor, Irish comedian; Caron and Herbert, comic acrobats; Lew Haines, a comedian; the Three Musical Avolons, and the Beaumont Sisters, duetists and dancers, furnish the olio. The Geeser is in its last weeks. The favorites, Ross and Fenton, John T. Kelly, Sam Bernard, Thomas J. Ryan, and Lillian Swain are still in the cast.

LAST WEEK'S MILLS.

KEITH'S UNION SQUARE.—Frederick Bryton and Grace Filkins appeared in a new one-act play called A Proper Impropriety, written by Augustus Thomas. A review of it will be found in another column.

Ezra Kerdall cracked his jokes so fast that his audiences could scarcely keep up with him. Laugh succeeded laugh, and whenever the comedian paused for breath, the people took advantage of it, and let their hilarity burst out untrammelledly. Kerdall is the quickest, brightest, and most amusing monologist now before the public. His style is quaint and his methods and matter are original. Most comedians take three or four minutes to tell a story for the sake of getting a laugh when the point is reached, but Kerdall believes that the points should come about every ten seconds, and as he holds the stage from thirty to thirty-five minutes the audience has a chance to laugh nearly two hundred times while he is on.

Two grand opera artists, Signor Achille Alberti and Madame Anna Orlandi, late of the Imperial Opera company, sang solos and duets from the works of the great masters, meeting with considerable favor. Little Western played as briskly as usual on her different instruments. She had her own accompanist last week. Gyori Juliska, the Hungarian singer with the deep voice, sang some good selections in a way which brought her a hearty encore. The American Lilliputians finished their second week presenting "A Musical Glimpse of Hogan's Alley." Kohn, the deft Japanese juggler, built his glass pyramid and didn't break a thing. Morrisey and Proctor danced nimbly. The Blondells presented a sketch which has a number of amusing situations.

Fannie V. Mead sang and whistled charmingly. Abbott Davidson, the California baritone, sang some descriptive songs in a manly way which won him immediate favor. Professor Doherty exhibited his trained poodles for the first time in New York, and succeeded in making the cute little beasts do a number of tricks which pleased the children immensely. The Dunbar Family and the Ryders presented different styles of acrobatic work, and both were applauded. Mignonne contributed some graceful skirt dances. The American Biograph continues to please. It is undoubtedly in for a long run here. A view of the Pennsylvania express rounding a curve in the mountains was shown. It is almost as good as the Empire State Express picture, though not quite as startling. Another new view showed a drill of the United States troops at Governor's Island.

TONY PASTOR'S.—Sam Bernard, who felt that he was not getting exercise enough at Weber and Fields's Broadway Music Hall to keep his blood in circulation during the cold snap, ran down here twice a day last week and rattled off his remarks on the Cuban war and other topics in a way which pleased Pastor's patrons immensely. Of course he introduced his conversation with the musician, and had lots of fun with his nimble fingered namesake.

Florence Bindley was warmly welcomed, and did her best specialty, which includes songs, dances, solos on the xylophone and bells. The Whirlwind De Forests were seen here for the first time since their remarkable run at Hammerstein's. Their dancing is as attractive as ever. Charles F. Jerome made funny answers to questions put to him by Clara Bell. Maud Raymond, who runs on here like the brook, introduced a long dress and a new song, in which all the latest gags are told in rhyme. McBride and Goodrich danced nimbly and told some fresh jokes. Edward and Josie Evans presented their "kid" sketch as successfully as ever. The Freemonts worked very hard in their burlesque, and wound up with a cake walk.

Frey and Fields did their amusing sketch, A Tramp's Reception, in which they made a hit here some time ago. Miss Fields's dancing was frequently applauded. The others on the bill were McCloud and Melville, Tegge and Daniel, Evans and Huffman, Samuel Burt, Charles and Mae Stanley, and Eldora and Norine. Tony Pastor contributed his budget of songs on the topics of the day, and received the usual recalls.

PROCTOR'S.—Johnstone Bennett and S. Miller Kent drew big audiences last week. They have improved their sketch A Quiet Evening at Home, and it is now even more enjoyable than when it was first seen here. Miss Bennett's Western soubrette deserves to rank among the character originations of the stage. Mile. Fleurette and the Four Fleurs de Lis scored a big hit with their singing and dancing sketch, which is one of the novelties of the season. O'Brien and Havel made their first appearance at this house and of course pleased everyone with their little tumbling sketch in which O'Brien imitates a drunken man so realistically. Hanley Whiting, who posed as an amateur a few weeks ago at another house, gave his negro imitations. The six Glinesettis were frequently applauded for their marvelous acrobatic work.

William Foote, whose specialty consists mainly of an imitation of the late J. W. Kelly, and who uses Kelly's lithographs, appeared in the familiar Kelly make-up and repeated the words with which Kelly amused millions of people before his untimely death. To give due credit to Mr. Foote it may be said that he must have made a very close study of Kelly's dialect and inflections as he gave a very correct imitation of the comedian's voice. The unctious and sincerity of the "Rolling Mill Man" were absent, however, and the laughs did not come so frequently as when the real Kelly trod the boards. The writer has a deep reverence for Kelly's memory, and believes that his bones should not be disturbed by mimics, however clever they may be.

Mr. Foote is talented and could make a success in any line of work. He should map out an original line and follow it, and perhaps in time he may become as popular as any comedian who ever amused the public.

There were several other entertaining numbers on the bill furnished by Freddie Huke, sou-brette the Brothers Webb, Dailey and Hilton, Mulvey and Inman, E. M. Hall, Higgins and Leslie, Josephine Remonde, Nick and Jeannette Murphy, and McLean and Hall.

WEBER AND FIELDS'S BROADWAY MUSIC HALL.—Weber and Fields presented their "Pool Game" sketch, which was laughed at as usual. They wound up with the fiddle breaking business, which invariably keeps the audience screaming. John T. Kelly told several amusing stories and sang a couple of catchy songs. Josephine Sabel, whose popularity seems to be ever on the increase, was encored repeatedly for her very clever rendition of "A Hot Time in the Old Town." Miss Sabel works hard to please her audiences, and deserves the applause she gets.

Marion Manola and John Mason appeared in their new sketch, in which an impecunious artist and a young widow figure. During the sketch they each recited a poem. There were also some witty lines and a duet to finish up with. It would be well if Mrs. Mason would sing a solo or two in that sweet sympathetic voice of hers. The Beaumont Sisters, who are in the stock company here, opened the bill with some neat songs and dances.

The Geeser moved as merrily as ever. Charles J. Ross is becoming more popular every day, and John T. Kelly, Sam Bernard, Thomas J. Ryan, Lillian Swain, and Mabel Fenton are adding to their reputations with every performance of this catchy burlesque. Phyllis Rankin continued to give her very correct and pleasing imitation of Anna Held.

HAMMERSTEIN'S OLYMPIA.—Auguste Van Biele has made one of the biggest successes in the history of this house. His exquisite rendition of the melodies which reach people's hearts wins him more applause than is bestowed upon any other four performers on the bill. Last week he played an arrangement of his own of some Irish melodies and several other selections. When he had finished he was recalled several times, and finally was forced to play "Ben Bolt," which he did so perfectly that the applause broke out afresh and was continued so persistently that he was obliged to play "Home, Sweet Home," before he was allowed to depart.

Louise Beaudet introduced an innovation last week. At the finish of one of her songs she turned a handspring as gracefully as any acrobatic soubrette could have done it. This artist is certainly versatile. Any actress who can play Lady Macbeth and turn cartwheels with equal success deserves a niche in the temple of fame.

Leona Lewis made her first appearance here and scored a great success with her bright songs, all of which were new and put on specially for this occasion. Miss Lewis has a bright face, pleasing manners, and as a singer of catchy songs has few equals.

The rest of the bill is the same as it has been for some time. It included Hodges and Launchers, who made a hit in their "hot stuff" dance; Ben Harney in negro imitations and piano solos; Edwin Latell, Haines and Pettinelli, Karina, Panzer Brothers, and James Thornton and Troja. Silly's Dinner wound up the performance as usual.

The roof-garden vaudeville continued to attract large crowds, who watched the antics of the Arabs, the bicycle polo players, "Chuck" Connors, and the French quadrille dancers with great interest.

KOSTER AND BIAL'S.—Tacianu, a female impersonator fresh from Europe, made his American debut last week with great success. He has a good clear soprano voice, and sang several songs very pleasingly. His costumes are very fine. La Belle Otero continued to dance and sing and exhibit her wonderful collection of precious stones. M. Aragon assisted her, and also did a dance all by himself. Lew Dockstader commented on topics of the time in a very amusing way, and sang his version of "Listen to My Tale of Woe," with which he made a success several years ago. Jessie Miller played three selections on the cornet. The Marco Twins gave their screamingly funny performance. Mardo introduced some very difficult and amusing juggling feats. The Kronemann Brothers and Marzello and Millay continued to make hits. Williams and Walker, whose success here has been very great, sang "You Ain't So Warm!" which is now being whistled all over town. The Brothers Horn shook things up with their very funny boxing bout, and received several curtain calls.

PLEASURE PALACE.—Bonnie Thornton was taken ill after the performance on Monday, and did not appear for the rest of the week. She is suffering from a severe cold, and the fearful weather made it worse.

The Powers Brothers did some very difficult feats on all sorts of bicycles and introduced a lot of funny antics besides. The Five Ovaris presented their pantomime, "Vette," which is extremely funny. The Vassar Quartette did a little of everything in their sketch, and made numerous changes of costume. Their songs were frequently encored.

Walter J. Talbot has a very sweet tenor voice and sang M. H. Rosenfeld's new song, "Don't Send Her Away," in a manner which brought him a hearty encore. His other songs were equally well done. The World's Trio gave a very bright performance with frequent changes of dress. Their coon songs were particularly well received. Riley and Hughes's plantation sketch is a true picture of life in the South before the war. Dudley Prescott imitated all sorts of instruments and proved his right to be called "The Human Brass Band." The other performers were Rosina, a clever male impersonator; Frank Cotton's comic donkeys, and Herr Grais's trained baboon and donkey.

A BIG SUMMER CIRCUIT.

A very important meeting was held in Chicago on Jan. 20, the results of which are of great interest to the entire vaudeville profession. The meeting was held in the office of John D. Hopkins, and those present included John Devere, secretary of the Chester Park Association of Cincinnati; Henry Scherf, of Forest Park Highlands, St. Louis; Joseph Friedman, of Paducah, Ky., and several other men who are interested in Summer parks. An arrangement was entered into by which the prominent parks will be managed in one circuit. Colonel Hopkins will be the general manager of the amusement features and attractions, and he has already begun to engage American and European performers, who will be given engagements covering the entire Summer. The circuit includes Chester Park, Cincinnati; Forest Park Highlands, St. Louis; Hopkins's Theatre and the Masonic Temple Roof-Garden, in Chicago; the Alhambra (formerly Uhlend) Theatre, of Milwaukee; and the principal parks of Paducah, Ky., Kansas City, Mo., and Denver, Col.

A VERSATILE PERFORMER.



FLORENCE BINDLEY.

Florence Bindley, whose picture appears above in the character of the Cabin Boy in The Captain's Mate, has made as big a hit in vaudeville as she has in her plays.

She was one of the features of the bill at Tony Pastor's last week and established herself firmly in the affections of the patrons of the cosy little house in Fourteenth Street.

Miss Bindley is petite and what women call "awfully cute." She sings well, dances gracefully and plays the xylophone, banjo, bells and other instruments like an expert.

A PROPER IMPROPRIETY.

Augustus Thomas's new one-act play, A Proper Impropriety, was presented for the first time in New York at Keith's Union Square Theatre last week by Frederick Bryton and Grace Filkins.

The story deals with a New York widow and a Californian, who is in the city on a visit. He sees her on the street, and determines to scrape an acquaintance. He calls on her to return her opera glasses, which she dropped in the street, and, when this part of his mission is over, he begins to explain the real reason of his intrusion. There is a lot of bright dialogue, in which the niceties of social etiquette are discussed. They finally decide to go to San Francisco, where they have mutual friends, who will introduce them to each other properly. He presents her with a diamond ring, and is about to take his leave, when she suddenly decides to invite him to remain for dinner. He stays, and the curtain falls with the couple standing very close together, and apparently about to embrace. A pair of shoes figure conspicuously at the opening of the play, in the middle of it and at the very end. In fact the last line spoken is about them. This is the only weak point in the play, and the sooner Mr. Thomas puts in a new line the better.

The performers played with a fine appreciation of the value of the lines and the laughs came in everywhere Mr. Thomas intended they should. Miss Filkins was admirable in every way, and Mr. Bryton gave a fine portrayal of the Westerner. He was a trifle ponderous at times but on the whole his conception of the character was very correct. Ella Barton was efficient in the part of a maid.

The stage setting and accessories were tasteful and appropriate, and the play was put on in a manner worthy of any theatre in the country.

MARIE HEATH'S SONGS.

Marie Heath was at the Avenue Theatre in Pittsburg last week. Her vaudeville turn consists of an impersonation of a precocious child. She sings a few simple little songs with which she made hits in the best theatres for several years past.

To her great surprise, after her first performance in Pittsburg, Miss Heath was informed that she would have to cut two of her songs. This is the first time that the songs have been found fault with, and it was also the first time Miss Heath's performance had been called suggestive. She was naturally much incensed, and suggested to the management that the performing ponies which were in the same bill should have their legs covered with bloomers. She sang her songs at the Pleasure Palace and Proctor's in this city a few weeks ago, and they met with the emphatic approval of both managers and public.

WINIFRED'S KINEOPTIKON DANCES.

Mile. Winifred has made a notable hit in her dances in conjunction with Joseph Menchen's Kineoptikon. During her engagement at Tony Pastor's, Winifred established herself in popular favor, and the marvelous Kineoptikon, with its clear pictures, proved attractive to Pastor's patrons for many weeks. These two attractions combined make a very strong card, and managers all over the country are very anxious to secure it.

Mr. Menchen has invented several brilliant new effects for Winifred's dances, and has a fine selection of interesting views for his Kineoptikon. He carries the finest traveling electric plant in the world, which has been passed upon and endorsed by the New York Fire Department and the Board of Fire Underwriters.

AL G. FIELD'S MINSTRELS.

The Al G. Field Combined Minstrels have just closed a successful week's engagement at the Grand Opera House in this city. The company is a very popular one, and is composed of artists of reputation and talent. Mr. Field, by keeping faith with the public, has made for himself a reputation second to none in the amusement world. The sterling worth of his attractions is proven by constant prosperity enjoyed by his various companies and the expressions of pleasure on the part of those who witness their performances. Mr. Field has been offered very choice time in some of the best Metropolitan theatres, and his company will always be sure of as hearty a welcome in New York as in any other city in the country.

PROPOSED BEER PALACE.

The Pabst Brewing company, of Milwaukee, will soon begin the erection of a mammoth palm garden and concert hall in this city. It will excel in size, appointments, and decorations any similar resort in America, and will cost about one million dollars. Gustave G. Pabst, C. W. Hemming, and Fred Pabst, Jr., were in New York last week negotiating for a large piece of property, on which the building will be erected. It is almost settled that the site chosen is that of the old Haymarket, at Thirtieth Street and

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

MANAGERS ATTENTION

MILIE. WINIFRED

JOSEPH MENCHEN'S NEW KNEOPTIKON

The latest improved invention in the animated picture line, showing the following subjects between the dances: "Going to the Fire," "Fighting the Fire," "Burning Building," "Police Patrol," "Morning Bath," "Hurdle Race," "Arrival of Tally-Ho," "Departure of Tally-Ho," "Niagara Whirlpool Rapids," "Empire State Express—60 Miles an Hour," "The Kiss," "The First Sleigh Ride." New subjects weekly. All pictures clear and sharp, without flicker or vibration. I have beautiful colored slides, with names of each picture and each dance; also the finest traveling electric plant in the world, endorsed by the New York Fire Department and the Electric Board of Fire Underwriters. Read what the press says of Joseph Menchen's New Kneoptikon.

NEW YORK PRESS NOTICES.

173 Performances at Pastor's Theatre, New York.

The audience is made to think it is standing on the station when a train dashes by, so clear is the picture.—*Advertiser*, Aug. 30.

The Kneoptikon pictures have made a pronounced success. They are in splendid condition.—*Evening Telegram*, Sept. 2.

The Kneoptikon repeated its success of last week.—*Evening World*, Aug. 25.

At Pastor's the Kneoptikon still reigns.—*Evening Sun*, Sept. 3.

The Kneoptikon presented animated pictures to the delight of the crowd.—*N. Y. Herald*, Sept. 3.

The focusing is excellent, the figures clear and sharp.—*N. Y. Sun*, Aug. 30.

The famous tunnel picture is one of the most remarkable ever shown.—*Recorder*, Sept. 6.

The newest machine is the most successful Kneoptikon.—*N. Y. Mercury*, Aug. 19.

The Kneoptikon made a distinct hit at Pastor's last night.—*World*, Aug. 18.

It is a wonderful machine.—*Journal*, Aug. 18.

PHILADELPHIA PRESS NOTICES.

The showing of a number of new and highly realistic pictures in the electric picture machine, the new Kneoptikon.—*Ledger*, Jan. 10.

The new Kneoptikon worked with remarkable smoothness and showed an entirely new series of pictures.—*Press*, Jan. 10.

One of the greatest picture machines that has ever been seen here is the new Kneoptikon, which was shown in this city last night. All the pictures shown were perfectly natural in every respect.—*Record*, Jan. 10.

Joseph Menchen's new Kneoptikon closed the show with Hyde's Comedians with the showing of a number of pictures by the new machine. All of them were very well done, as were also the dances of Milie Winifred.—*Evening Telegram*, Jan. 10.

The dancing of Milie Winifred and the pictures from the new Kneoptikon were loudly applauded.—*Evening Bulletin*, Jan. 10.

The great picture machine, the new Kneoptikon.—*Times*, Jan. 10.

As good a picture machine as ever seen here is the new Kneoptikon, which was shown for the first time in this city. All the pictures were perfectly natural and life-size in every respect.—*Evening News*, Jan. 10.

As a fitting finish to a good show Joseph Menchen's new Kneoptikon was given with Milie Winifred's dances, which brought our round about sound of deafening applause.—*Inquirer*, Jan. 10.

Unquestionably the greatest picture machine that has ever been seen here is the new Kneoptikon, which was shown for the first time in this city last night with Hyde's Comedians. All the pictures shown were life-size and perfectly natural.—*Call*, Jan. 10.

Managers of vaudeville and combinations send open time to JOSEPH MENCHEN, Sole Proprietor and Manager; permanent address, 1432 Broadway, New York; address until Feb. 15, 632 West Madison Street, Chicago, Ill.

Sixth Avenue, which has recently been known as Worth's Museum. An entrance will be built on Broadway. The property in question is valued at \$200,000. Fred Pabst, Jr., is still in New York conducting the negotiations.

UNDER THE RED GLOBE.

This is the title of the new burlesque which will succeed The Geeser at Weber and Field's Broadway Music Hall in a few weeks. The book is by Joseph Herbert, and the music by John Stromberg. These are the men who wrote The Geeser, and it is expected that the new burlesque will equal its predecessor in popularity. The stock company will be strengthened by the addition of Sylvia Thorne, Charlotte Ray, and several new chorus girls.

THE PAULING TRIO.

Frederick Pauling and his companions, Joseph Reeves and Edward Lowell, began their vaudeville engagements yesterday at the Columbia, Providence, R. I. They will be at the Pleasure Palace next week. Robert Gray, who is booking their dates, saw their rehearsal on Saturday and declared that the act is one of the best he has ever seen.

SAN WESTON'S DEBUT.

The benefit for San Weston, the blind musician, at the Fifth Avenue Theatre on Sunday evening was a great success. The bill was long and interesting, the house was crowded and over \$2,000 were realized.

VAUDEVILLE JOINTINGS.

Prey and Fields will open at Koster and Bial's on April 5 for two weeks.

The receipts of the Schilling's Minstrel company were attached in Baltimore, O., a few days ago to satisfy a claim for \$271 alleged to be due Professor Hansen for services rendered three years ago.

Gertrude Haynes has gone to her home in Huntington, Ind., to rest for a few days prior to her opening at the Castle Church in Chicago. She was offered five different dates for Feb. 8, but was unable to accept any of them owing to her Chicago engagement.

Minerva Nible (Mrs. H. E. Newell) is fast recovering from a severe surgical operation which was performed at the Presbyterian Hospital, Chicago, on Dec. 18. She will resume work with Mr. Newell, doing a refined musical act, under the name of Newell and Nible, in Chicago in February.

Jeannette Dupré Weston celebrated her twenty-second birthday on Jan. 23. She received many costly presents. She is at present with the Night Owl Burlesque.

Billy McCain has made a number of improvements in the acts of Al. G. Fields' Burlesque America, and the entertainment is now making a big hit everywhere.

Lillian Burkhardt, the clever comedienne, and Fern Fined will appear at the Pleasure Palace shortly in Drooping a Hint.

The Chappelle Sisters have just closed a successful special engagement with Flynn's London Gaiety Girls. They were at the Brooklyn Music Hall last week, and will begin a tour of the Keith circuit, opening at the Union Square on March 22.

Edna Francelli and Tom Lewis played a successful engagement in Detroit last week.

Walter A. the pretty serpentine dancer, has made a decided hit with Hyde's Comedians.

Mabel Davidson, the American fancy skater, has made a hit at the Palace de Glace in Paris. She was interviewed by a representative of the Paris Herald recently and claimed very interestingly of her experiences.

Dolly Theobald is at Proctor's Twenty-third Street Theatre this week. She made a hit last week in Boston.

Mr. and Mrs. William Robyns were on the bill at Proctor's on Sunday night, and their sketch, The Counsel for the Defence, proved one of the hits of the evening.

There is a well-defined rumor in the air that a famous prima donna will soon appear on the Keith circuit. The success of Sig. Alberti has caused her to think that she will make a hit in the higher class vaudeville houses.

Elmer Grandin and Eva Mountford-Grandin will make their vaudeville debut in The Mouse Trap, by Min. Barton Harrison, at Keith's Union Square next week.

Murray, Louie, and Murray strengthened The Yellow Kid company during its engagement at the Academy of Music, Rochester, N. Y.

This is the last week in America of the Brothers Horn and of Harry Grais and his trained baboon and donkey.

Owing to the Jordans not being able to get their apparatus up satisfactorily at Providence, R. I., the company laid off last week. It resumes its tour this week at the Court Street Theatre, Buffalo. John J. Burke, and Grace Forest, three Powers Brothers, Mamie Whitney Shepard, Sestorial Trio, Margaret Ferguson, Annette-Claire Tris, Rosina Venus, and the five Flying Jordans will comprise the company for the balance of the season. James H. Powers is manager, and H. Perry Hill business manager.

Bert Marshall, advertising agent of the Schiller Theatre, Chicago, was married Jan. 18 to Miss Edna Bassett, the pleasing little character vocalist who appeared at the Schiller house recently.

Andrew J. Hughes will not only have the Boston Howard Athenaeum Specialty company on the road next season, but a burlesque attraction as well.

Sam T. Jack's road companies are meeting with splendid success. Two of his attractions played in one city the week before last, and both opened to S. R. O.

Clarence Dean has been appointed representative at the Chicago Opera House. He is a well-known newspaper man, and his clever press work is well remembered.

bered while he was with the Barnum and Bailey Circus last season.

Harry W. Seamon reorganized his Extravaganza company in Chicago last week, and will soon go on the road.

Sydney Grant and Miss Norton were at the Avenue, Pittsburgh, week of Jan. 18. The fact that this is their second engagement there inside of fourteen weeks, and at an advanced salary, speaks well for their act.

Ned Wayburn, "rag-time" pianist, played Hopkins's Duquenne Theatre, Pittsburgh, recently. He was accorded a hearty welcome and royally entertained after an absence of twelve years from the place of his birth. He was at the Hagan Theatre, St. Louis, last week.

James Thornton attended "Chuck" Connors' ball at Tammany Hall on Monday night of last week, and was unable to take part in the programme at Olympia on Tuesday evening.

A number of young men were refused admittance to Olympia one night last week, and they raised a disturbance, which the police settled by carrying them all to the station house.

F. Ziegfeld, Jr., manager of Anna Held, has called on an offer of \$1,750 a week to Lady Hope (May Vobe) for four weeks in New York, beginning late in March. Lady Hope is already under contract to appear at Koster and Bial's in April.

Bonnie Thornton has a new song called "Oh, Mr. Conductor, What Shall I Do?"

Hamlet in Hamlet, a Shakespearean travesty, will shortly be produced at Proctor's Twenty-third Street Theatre in this city. Martin Hayden, Freddie Hulse, Laura Dix and Thomas Shea will be in the cast.

Yvette Guilbert's latest idea is to have a sketch written for her something like Johnstone Bennett's Quiet Evening Home, in which she can appear in several widely different characters.

Weber and Fields made their first appearance in Sunday entertainment at their music hall on Sunday evening last.

Hodges and Launchmere made an emphatic hit at Hammerstein's Olympia last week, with their singing and dancing.

A long article appeared in the New York Journal on Tuesday last, describing a burlesque on Otter which was not done at Weber and Fields' Broadway Music Hall the night before.

Oscar Hammerstein was indicted again last week by the Grand Jury, for continuing the performances of Billy's Dinner.

Professor William Sherman with his trained goats and his wife, who is known as Remond, the dancer, were especially engaged with Sumner's Comedy company at Scranton, Pa., last week. After the first performance they were engaged for the season.

Leda Mitchell appeared at the London Pavilion for one night on her way to Johannesburg. She received several flattering notices for her work in the London papers.

Oscar Hammerstein may purchase the church property on Thirty-fourth Street, near Broadway, opposite Koster and Bial's, and build another music hall.

The many friends of Fannie Midgley will regret to hear that her father died very suddenly on Jan. 23, at Cincinnati, O., of heart failure.

Little Brie Varone finished playing the Castle circuit with her engagement at the Haymarket, Chicago, week of Jan. 23. She will rest a week and open Feb. 7 at the Milwaukee Academy of Music.

Alma Earle produced her new specialty for the first time at the Schiller Theatre, Chicago, last week, and made such a hit that she has been re-engaged for two weeks longer. After her Chicago engagement she will return East.

"Chuck" Connors gave a ball at Tammany Hall on Monday evening of last week. A number of well-known vaudeville performers were present.

Countess Margherita De Silva is suing Weber and Fields in the High District Court for \$50 for alleged breach of contract. She was engaged to do a burlesque on Otter, but her work did not suit. Alice McBrook was engaged in her stead, and did the burlesque in The Geeser on Thursday night last.

Amy Lee is the latest addition to the vaudeville. In conjunction with Fred Solomon she will appear in an original sketch, with single and double specialties. She is negotiating with a well-known manager, and the tour will commence the last week in February.

Gertrude Post has returned to town and will probably play vaudeville dates for the rest of the season.

George W. Day, the humorist, assisted by the Crawford Sisters, and James E. Adams, pantomimic artist, appeared at Tuna Hall, Paterson, N. J., Jan. 25, for Myrtle Division, K. of P. and made distinct hits in their various specialties. This is Mr. Day's second appearance for the K. of P. inside of a year.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, Ill.—The past week was possibly the worst of the season, the very cold weather keeping many away from the theatres. This week, however, it is different, large business being the rule at the openings.

Hopkins's South-Side Theatre: The reappearance of the mixed dancer, Papilina, met with general approval, and although she has appeared at this house many times before, she is always welcome. The three Macarrie Sisters, Putnam Sisters, Jennings and Sandy, Banks and Winter, Madley and Hart, Wilbur Yack, May Estelle Belmont, and the stock co. In a revival of Confusion, all gave satisfaction. The Pauline Hall engagement of last week was a great success, and added another plume to Colonel Hopkins's cap.

Schiller: Manager Gardner retains almost the same bill as the week previous with the exception of two new stars, who are well known to the dramatic stage, Agnes Frazier and Al. Luman, who present Old Love Letters. The other excellent entertainers are O'Kabe's Troupe, Woodward's solo, Will F. Drury, Wright and O'Brien, Alma Earle, and the Cincinnati quartet. Will E. Bates and his excellent orchestra is also a strong feature. It is the best vaudeville band in the city.

Hopkins's West Side Theatre: Hopkins's Trans-Oceanic co. is here. It is made up of some very bright material. Carroll Johnson met with a very cordial reception, along with the Haines; Sharp and Platt, who never grow tiresome; and Robert Palmer is still the present manager of this co., which has had a very successful tour.

Chicago Opera House: A strong collection of high-class acts is here, including Yvette Violette, in imita-

ORIGINAL

JENNIE YEAMANS

What GEORGE GOODALE of the Detroit Free Press says of JENNIE YEAMANS:

EMPIRE THEATRE—JENNIE YEAMANS.

An artist, an amusing personality, a woman with a lively and subtle sense of humor—that is Jennie Yeamans, who bubbles over with talent, laughs good naturedly (when she is not in scornful moods) at the world, shoots folly as it flies, lives, loves, suffers losses, makes gains and likes life well. And all this is the incomparable comedienne who monopolizes the star's line on the bills of the Empire Theatre this week. Everybody who patronizes the drama or reads of that institution knows Jennie Yeamans and is glad to give her welcome. When she came out on the stage yesterday afternoon she was in the conventional gear of women, and she at once plunged in the middle of things. Her act is without tedious flourish. She represents the familiar serio-comic of our variety stage with this difference: She has spent a week in England presumably in a London music hall, and comes back with a four-ply cockney dialect; and the admirable manner in which the Yeamans satirizes that particular product of our contemporary civilization penetrates even the galleries. That is an artistic triumph, for the artist is simultaneously subtle and transparent. A change brings her in view as the familiar poseuse of the Paris cafe chantant; and from Paris she jumps to Thompson street, the heart of New York's cull'd population, and impersonates with inimitable truth and humor one of the typical dusky belles of that famous quarter. Our American Jennie is sui generis, and all attempts to duplicate her must fail. It is a pity, for when she quits where are we to look for her successor?

HOTEL VENDOME.

MR. AND MRS.

William Robyns

IN THE COUNSEL FOR THE DEFENCE

One of the hits at Proctor's last Sunday.

LEW DOCKSTADER

Permanent address, 18 W. 27th St., care Spaulding & Gray.

CAROLINE HULL

WORLD'S ONLY TRIPLE-VOICED VOCALIST.

Now being featured with Harry Williams' Melors Co.

A HIT IT

ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

At Clifford's Gaiety Theatre, CHICAGO, ILL.

EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artist; one of the best harytone voices I ever heard; makes a fine appearance."—J. D. Hopkins.

"Emilie Edwards is a handsome young woman, with a rich contralto voice."—Chicago Herald.

"Emilie Edwards has a cool soprano voice."—Alton Daily.

"Emilie Edwards is called a singer; I call her an elocutionist."—Jessie Wood, N. Y. World.

Emilie Edwards has no competitors, therefore no equals.

A BIG HIT -- Second Week

HODGES & LAUNCHMERE

Hammerstein's Olympia

HAVE YOU SEEN HER?

THE LITTLE DOLLY THEOBALD AS THE NEWSBOY

Proctor's 23d St. Theatre, New York, This Week.

Managers Address HOWARD POWERS, Manager, Auditorium, Baltimore, this week.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

LILLIAN BURKHART DICKSON

FOREST FLOOD

NOW PLAYING THE MOST SUCCESSFUL AND DAINTIEST COMEDIETTES ON THE VAUDEVILLE STAGE.

The Burkhardt-Flood sketch was the star act of the bill at the Union Square this week. This comedietta, while artistic and refined, is extremely funny and affords a grateful relief to conventional variety sketches. —*Evening Telegram*.

FOR TIME AND TERMS Address 80 West 94th St., N. Y.

The Burkhardt-Dickson act proved the piece de resistance of the usual excellent programme. The legitimate stage has surrendered to the vaudeville no better a treat than Miss Burkhardt. —*Boston Herald*.

This act was like a ray of sunshine on a cloudy day. Miss Burkhardt's perfect and entrancing representation of the bride resembled a dainty water color sketch. Technically it was notable for its charming variety and method in facial expression and vocal inflection. —*Philadelphia Record*.

Pretty Lillian Burkhardt Dickson's new sketch, "Forest Flood," deserves more than special mention, being one of the most pleasing comediettes ever presented at the Bijou Theatre, Philadelphia. It is nightly received with great applause and floral tributes from new-made friends. —*Dramatic Mirror*.

Proctor's 23d St Theatre, New York, Feb. 8th.

tions of Gailbert; the Castilians, headed by Gerald Griffin, in Madrid; Wase and Ma'dox have again joined hands, and their work is meeting with success. The others are Baco and Roberts, C. W. Williams, and Walter Gale.

Olympic: One can always find a good show here. Hope Smith, Morton and Elliott, Rexford Brothers, Herbert's dogs, Mayo Brothers, Annie Hart, Kaye and Henry, George Evans, the Seven Red Birds, Four Millers, Blocher and Page, Lovelace Musical Trio, Lewis and Elliott, and Shays and Worden.

Haymarket: An extraordinary attraction is with Manager Jay Rial. The Russell Brothers' co., which is composed of John and James Russell, Lizzie Raymond, McAvoy and May, Johnny Carroll, Staley and Birbeck, Meyer Cohen, Mazza and Mazetta, Joe Cousins, Millie Stevens, Miller and May, Kinzo, Charles Diamond, Edward Gallagher, Mlle. Almes, the Marions, and Senon and Moul.

Lycium: An excellent road attraction opened at this popular West-Side house under the title of the Wood Sisters' New Extravaganza co., and gave a very bright performance. Lucier and Greve, Lamont and Love, Scanlan and Stevens, Wood Sisters, and Mlle. Kaye.

Sam T. Jack's Opera House: Mr. Jack's own co. remains another week in the Bull Fighter. Specialties by Nellie Von Bag, Teddy Symonds, and O'Brien and Allen.

Imperial Music Hall: Harry W. Senon's Extravaganza co. is the attraction. The Lawn Party opening served to introduce many pretty girls. Specialties by Florence Zeller, the Princeton Sisters, Louise Carver, Reed and Young, and Belmont and Delmore were all enjoyed, and the closing burlesque introduced Lillie Beach to advantage.

Thioli: Manager Robinson retains the Cherry Sisters for another week, together with a long bill of vaudeville people.

Royal Music Hall has a lengthy variety programme this week and business continues to be satisfactory. The Orpheus is closed and will probably remain so until a new manager is found.

Richard Golden's benefit broke all former testimonial records here. Many of the big vaudeville actors appeared and the sum of \$2,000 was realized.

The Academy has Black Patti's Troubadours this week; the organization has many colored specialty performers within its ranks.

Alhambra: Frank Bush, John and Harry Dillon, Hayden and Hetherington, and Isabella Ward, all well-known vaudeville people, are with The Girl Wanted co.

Julia Kael and Violetta will appear in a new travesty sketch the coming season.

George Evans, the Honey Boy, called on Two Minors last week with the information that he will star next season in a new comedy.

Ed Lang, of the Gotham Comedy Quartette, will manage a co. next season to be called "Lump's Operatic Burlesques." Parker, Fairbanks, Humphreys and Lang will be featured.

Delhauser (The Frog), a well-known variety performer, died in this city last week of consumption.

The National Show Printing Company have just finished two very handsome three-sheeters, one of Lillie R. Raymond and the other of Hilda Thomas.

Bert Marshall, advertising agent of the Schiller, was recently married to Edna Bassett, a well-known songstress.

Lillie Beach writes me that she intends joining hands with another young lady, the team to be known as the Apple Sisters, Sissy and Cora. The cherries must be careful; there will be others in the field.

HARRY EARL.

ST. LOUIS, MO.—Hopkins has Pauline Hall, who made a big hit. Pearl Andrews, who also met with a success; Tom Mack, Boyce and Black, Chris Green, Colby and Way, the Venetian Serenaders and Leonora. Hagan's is always crowded. Hilda Thomas, the clever comedienne, assisted by Frank Barry, made a tremendous hit. Billy Van, Ada McNeil, Ellen Vetter, Hett Langlow, the Three Morrells, Allen and Ora, Edna Collins, Sheridan and Sheridan, Signor Enel, the Two Renner's, Beatrice Leo, Mollie and Lincoln, and Dawson and June are also here. The Standard also has crowded houses. The New City Sports Big Show is the attraction. The olio includes Howard and Earl, Foster and Lewis, Sawyer and Jerome, Snyder and Buckley, Miss Crisae Sheridan, Mlle. Meza and Johnson and Dean.

BOSTON, MASS.—The Silly Dinner rage has struck Boston, and as a result two of the vaudeville houses give burlesques on the affair. At the Palace the version is given by the Rents-Santley co., which also presents in its olio the Elmore Sisters, Dawley and Waldron, Fisher and Crowell, the Sisters Engstrom, Joseph J. Sullivan, Curran and Gordon.

At the Lyceum the skit is given by Dave Maga's co., which is headed by Florie West, and includes Hastings and Marion, McCabe and Daniels, Vanier and Barton, Fannie Veddor and James Barnard.

Johnnie Bennett is the bright, particular star of the galaxy at Keith's this week, and she had a rousing reception when she appeared with S. Miller Kent in A Quiet Evening at Home. This week's splendid bill prevents the Bling, the Glimmering, Thomas C. Fadden, Macartney, Charley Sweet, George W. Day, Alex. Heidl, the Blaindella, the Bootblack Quintette, the three Marveries, Manuel Roman, Sato, Willard and Barron, Michel and Watson, Sheridan and Forest and the Evanses.

Hereafter all the seats on the lower floor of the Grand Opera House are to be reserved. Kentucky is the play there this week and the vaudeville stars are Flossie and Errol, the de Forests, Tommy Alyne, and Ed Deberry's dog circus. The house orchestra is a great hit.

M. S. Wood is giving Out in the Streets at the New Grand this week. The olio gives the La Moyne Brothers, Cuswell and Arnold, Fenton Brothers, J. W. Harrington, Frances Aldworth, Jessie Haworth, Jed Breton, The Poodys, May Walsh, William Shields and Helen St. Clair.

May Howard is the special star at the Howard, and with her are Troja, Redding and Stanton, Raymon Moore, Mildred Howard, the Vassar Quartette, the De Greys, Carroll and Lewis, Terry and Elmer, Phyllis Allen, the Tillsons, Elvira Samson, Lavender and Tomson, Ida Howell, Barrett Brothers, Swan and Bamber, Maggie Redcliffe, Needham and Hallman, and Ed Slocum.

The Zoo and the attractions are booming, and even the Governor of the Commonwealth serves to advertise the baby lions.

Austin and Stone's bill this week gave Howe and Langtry, Kit Whirlwind, Gannell and Marguerite, Alice Sablon, the Craig Trio, Prince Elito, Nissaras, Merritt and Gallagher, Burke and Grey, Jeannette Kennedy, the Diamond Quartette, Dick Sands, the Noble Four, Bates and Westburn, Smith and Shirley, Charlie Hume, the Shetlock Quartette, Moe Perkins, Fredell Brothers, Billy Burke, and the Four Vale Sisters.

The Nicholson this week has Mildred Forest, the Vine, Emma Parker, Martin and Cole, Emerson, Prada, Mille Desmond, and Eva Reid.

JAY BENTON.

BALTIMORE, MD.—Manager Kernan again offers to his patrons at his popular amusement palace, the Auditorium Music Hall, a first-class co. of his own selection. His efforts in this line have been attended by success, and this week will be equally prosperous. The co. includes Lew Dockstader, the Electric Four, the Charles Band, the Bessons, Annabelle, the dancer, Goldie St. Clair, and Gilbert Sarony. The Howard Athlete's Star Specialty co. next. The attractions at

Kernan's Monumental Theatre is Harry Morris's Twentieth Century Maids. The bill is very good, and is made up of Lew Dockstader, Thompson and Collins, Nettie de Courcy, and Viola Thorndyke. Meters co. next.

HAROLD RUTLEDGE.

PHILADELPHIA, PA.—Gilmor's Auditorium is devoted this week to the legitimate. Miss Philadelphia is the attraction, with the original co. scenery and costumes, which appeared at the Park Theatre earlier in the season. It has been a big drawing card at the down-town house. For coming week Hammerstein's Olympia Vaudeville co. inaugurates its tour here, followed by Chevalier and standard novelties.

The Bijou Theatre programme embraces a strong array of 80-class novelty sensations, the programme as usual up to capacity. Helene Mora, the Finney Biograph, the American Lilliputians in a musical glimpse of Hogan's Alley, George Thatcher and Ed Marble, Watson, Hutchings and Ed Edwards, Lillie and Vinie Daly, Myrtle Peck and her horse, "Boston," the four Cobans, Mordred, Thompson and Roberts, McCarthy and Reynolds, Quigley Brothers, the Landgreens and Rease and Swan.

Ed Rush's new White C. co. comb. is the programme for week 1-6 at the Lyceum. Two new extravaganzas and an olio of excellent novelties to large business.

The Arch Street Theatre is now enrolled under the banner of vaudeville entertainment, although opening under disadvantages it is weekly improving in patronage and the management hope by superior attractions to keep the theatre open the entire year. Milano's City Club is the card for this and next week.

Kensington Theatre presents The Early Birds co. and as a special attraction a bar-enching contest for a gold diamond medal. Business is improving here.

Frederick Bryton, with Grace Filkins, comes to the Bijou week of 8. Amy Lee will appear at the Bijou in March. Sam Devere's co. will be at the Lyceum.

W. Watson's Burlesque co. come to the Kensington week of 8. Hammerstein's Olympia Vaudeville co., that originally intended to inaugurate their tour at Gilmor's Auditorium week of 8, do not go on the road, and all the dates have been canceled. In consequence, Manager Gilmor has booked Katie Rooney's Greater New Yorkers for the week of 8.

PROVIDENCE, R. I.—Westminster Theatre: Marion's Extravaganza co. played a week's engagement here 25-30 and gave a good entertainment. Florie West was the star and she sang several catchy songs. The bill included Hastings and Marion, Hilda Thomas, Walters, Fannie Veddor, Vanier and Barton, and James Barnard. Two burlesques were played with Grace Milburn in the lead; business very good.

Rider's Night Owls 1-4. The Columbus: A bill of merit was furnished here during the week 25-30 by Eugene O'Rourke and Dare, Madame Yucca, Douglas and Ford, Harry Crandall, Sisters McNeill, Blanche Andrews, Sam J. Ryan, Annie E. Sylvester, Felt and Kellian, and the Wagon Sisters.

Ed. Bremer, Henrietta Wheeler, and Thomas Goodwin, next week. Frederick Paulding and the Paulding Trio head a big bill.

H. C. REPLAY.

CINCINNATI, O.—Flynn and Sheridan's New City Sports held forth at People's Jan. 24-30. The cold weather had its effect upon the receipts. The co. includes Mlle. Meza, Johnson and Dean, Snyder and Buckley, Crisae Sheridan, Foster and Lewis, Sawyer and Jerome, and Howard and Earl. Amusing burlesques were presented, introducing the Dancer Futera. The London Belles come next. The Wagon Sisters and the Extravaganza co. operating at the Star 24 for week.

The management had been behind in the payment of salaries, the members refused to continue, and the season closed Tuesday, 26. The house was dark for the balance of the week. The co. comprised the Wood Sisters, Lucien and Greve, Miller Ray, Scanlan and Stevens, Lamont and Love, James Taggart, and Nina Benson. Isham's Octoroon follows. Lydia Tins created such a furore at the Pike 24-30 that her engagement was extended one week, and 31-6 she and Robert Willard will be the leading attractions. The others will be the Metropolitan Three, Smith and Fuller, Charles B. Ward, Fisher and Carroll, Ramolo Brothers, Till's Marionettes, and the Cinematograph.

The Elks have secured the W. Int for the week 1-4, and will give a series of first-class vaudeville entertainments. Ezra Kennell, Barrie, Fagin, and La Petite Adelaide are a few of the many stars who will appear.

JERSEY CITY, N. J.—The Bon Ton Theatre is not doing the usual business, but it is big business at that. The new faces 25-30 were Carr and Jordan, in a very good operatic sketch; Frank McNish, Nelson and Millidge, Carr and Tourjise, Harry Gates, Judge and Williams, Mamie Gray, Millie and Estelle Donovan, Sabra Lonsdale, Jordan and Boyd, and the Donovans.

Items: Rose and Swan were booked at the Bon Ton 25-30, but failed to put in an appearance. John Griener's Merry Burlesque Revellers will be at the Bon Ton 1-6. Life-size at the Bon Ton 24 for week.

The lobby of the Bon Ton Theatre—Campbell and Campbell have signed for six weeks on the Orpheum circuit, opening 8.

WALTER C. SMITH.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): Mille Slocum closed a week's engagement of repertory appearing in The Red Spider Jan. 25. The co. is clever and the attendance increased. The John Greive Opera co. canceled and The Electric Four co. opened to good business 25; the co. includes Howard and St. Clair, Val Vio, Cooper and Stuart, Bessie Searle, Mr. and Mrs. Andy Amas, Max Pettengill, and Howard Powers, Theodore Westman, and Ed and G. W. Kew; Weber's Olio: Rider's Night Owls opened a return date 25; the co. includes Lillian Black, May Clark Van Osten, Jeannette Dupree, Mabel Hazleton, W. R. Watson, and John J. Black, and the Elite Trio; The Black Crook Extravaganza co. 1-4.

E. T. McDONALD.

MILWAUKEE, WIS.—The bill at the Alhambra Jan. 24-30 has given general satisfaction, several of the features being exceptionally strong. Mlle. Adgie and her trick lions and Carter were well received. Cashman and Holcomb are very entertaining in their operatic and character sketches. The Dumb Sisters, Brothers Rexford, Delametta and Thorne, Murphy and Moore, Joe Lewis, George Halder, and the La Porte Sisters all made hits. The feature week of 1-6 will be Richard Harlow.

SPRINGFIELD, MASS.—Gilmor's Opera House (C. W. Fonda, manager): Week of Jan. 21: Johnson's Troubadours, including Sheridan and Forrest, Martin, Edmonds Emerson and Edmonds, Nordheim, Helen Trusart, Le Roy and Clayton, May Walsh, Gilbert Sarony, the Troubadour Four, and Lord and Rowe.

Parlor Theatre (H. R. Tucker, manager): Byron and Langdon, Harry Mantell, the Loretti, the Three Barretts, Cosmoopolitan Trio, and the Kinesatograph.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The best bill seen at this house in a long time drew largely during the week. Fred Hallen and Mollie Fuller were accorded a warm reception. Charles Wayne does the best single comedy act seen here for a long time. Anna Caldwell, the great Burd and the two Boston made hits. Coming 25: Aza, Zebra, and Vera. Hayes, Litton and Hayes, and Harrison and Clayton.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business excellent week 25-30. The Cinematograph retains its popularity, and the olio comprised the Musical Ravens, the Three La Martin, Charles A. Loder, W. H. Ellis, and Barrow and Simon.

FREDERICK PAULDING

Assisted by

JOSEPH REEVES and EDWARD LAWALL,

The Paulding Trio

In his Merry Musical and Dramatic Sketch,

PARTNERS in MISERY

Introducing Songs, Duets, Trios and Recitations.

Feb. 1.....Columbia Theatre, Providence, R. I.

Feb. 8.....Pleasure Palace, New York City

Vaudeville managers address for terms and open time Mr. ROBERT GRAU, 66 West 93d St., N. Y. City

—Music Hall (S. Bruckner, manager): McCarthy and Reins, Elsie Graydon, Sel and Scilla, Fisher and Walton, pleased fine attendance 25-30.

PITTSFIELD, MASS.—Wonderland (Malloy and Flynn, managers): Week of Jan. 25-30. Silver and Sparks, Charles and May Stanley, Laura Mortimer, Kopp, Frankie Herndon, and Professor Oakland.

SAGINAW, MICH.—Olympia Theatre (J. H. Wise, manager): Jan. 25 week. Sisters Perry, Menon Sisters, Lillie Bart, Grace Bartle, Eva Wright, Lola Heywood, Ed and Jessie Foley, Langley and Pounce, Condon and Moore, W. H. Lewis, John E. Werde and the stock co.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Sam Devere in a bill bristling with novelties, of which The Silly Dinner is a prominent feature, played to crowded houses Jan. 25-30. Flynn and Sheridan's Big Sensation 1-4; Reilly and Woods 5-15.

DES MOINES, IA.—Manager W. W. Moore, of the Wonderland and Bijou, has leased his amusement house to J. S. Connelly and Tom Littleton, who will open it soon as a dramatic and vaudeville house.

NORTH ADAMS, MASS.—Jerome's Black Crook co. opened to big business for three nights Jan. 25. The Bijou had The Night Owls as a drawing card 25-30. They gave satisfaction and had good audiences.

NIAGARA FALLS, N. Y.—Lyceum Theatre (Charles S. Knight, manager): Dyer and Howard, Wright Sisters, T. J. Hefron did very fine work and were highly appreciated. Business fair.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Lester and Williams's Me and Jack Jan. 15-19 to fair attendance; co. only fair. Pay Foster Burlesque co. 25-30, good business; co. good. Katie Rooney's Greater New Yorkers 1-4.

VAUDEVILLE PERFORMERS' DATES.

Amas—Proctor's N. Y. city, 1-6.

Andrews, Pearl—Hopkins's, St. Louis, 21-4.

Beaudet, Louise—Olympia, N. Y. city, 1-4.

Borellis, The Hyde and Belmont's, Brooklyn, N. Y., 1-4.

Bryton and Filkins—Keith's, N. Y. city, 1-4.

Burke and Forrest—Court Street, Buffalo, 1-4.

Burke and Roberts—Op. Hse., Chicago, 1-4.

Burton, Ray—Palace, N. Y. city, 1-4.

Booth, Hope—Olympic, Chicago, 1-6.

Blockson and Page—Olympic, Chicago, 1-4.

Brans and Nina—Scranton, Pa., 1-3, Binghamton, N. Y., 4-6.

Brown and Simon—Pastor's, N. Y. city, 1-6.

Brown, Ted—New Grand, Boston, Jan. 25-Feb. 5.

Benedict, L.—Proctor's, N. Y. city, 1-4.

Barber, W. H.—Keith's, N. Y. city, 1-6.

Castilana, The—Opera House, Chicago, 1-4.

Cast. list and Hall—Palace, N. Y. city, 1-4.

Cherry Sisters—Tivoli, Chicago, 1-4.

Cotter, Frank—Proctor's, N. Y. city, 1-4.

Dickson and Flood—Proctor's, N. Y. city, 8-12.

Dockstader, Lew—K. and B's, N. Y. city, 1-4.

Denny, W. F.—Schiller, Chicago, 1-4.

Dunn, Arthur and Jennie—Fittsburg, 1-6.

Evans, Geo.—Olympic, Chicago, 1-6.

Eldridge, Press—Keith's, N. Y. city, 1-12.

Earle, Alma—Schiller, Chicago, 1-4.

Francelli and Lewis—Detroit, 1-6.

Frey and Fields—Music Hall, Brooklyn, N. Y., 8-12.

Forrest and King—Palace, N. Y. city, 1-4.

Farbiana, Helms—Palace, N. Y. city, 1-4.

Foster and Sinclair—Keith's, N. Y. city, 1-6.

Greater New York Four—Keith's, N. Y. city, 1-6.

Graiz, Herr—Proctor's, N. Y. city, 1-4.

Grandin, Mr. and Mrs.—Keith's, N. Y. city, 8-12.

Hadley and Hart—Hopkins's, Chicago, 1-6.

Herbert's Dogs—Olympic, Chicago, 1-6.

Hart, Annie—Olympic, Chicago, 1-6.

Halton, Marie—K. and B's, N. Y. city, 1-4.

Harris and Walters—Proctor's, N. Y. city, 1-6.

Hengler Sisters—Bijou, Louisville, 1-6.

Hora Bros.—Proctor's, N. Y. city, 1-4.

Haines and Pettigill—Olympia, N. Y. city, 1-4.

Johnson and Mack—Bon Ton, Jersey City, 1-6.

Jennings and Band—Hopkins's, Chicago, 1-4.

Jerome and Bell—Francis, Montreal, 1-4.

Kriese's Dogs—Keith's, N. Y. city, 1-6.

Kaye and Henry—Olympic, Chicago, 1-6.

Kaschnia, Thos.—K. and B's, N. Y. city, 1-4.

Karina, Mlle.—Olympia, N. Y. city, Jan. 25—indef.

Kronemann Bros.—K. and B's, N. Y. city, 1-4.

La Martinis—Keith's, N. Y. city, 1-6.

Love's Musical Trio—Olympic, Chicago, 1-3.

Lewis and Elliott—Olympic, Chicago, 1-4.

Lawler, Charles B.—Keith's, N. Y. city, 1-6.

Marco Twiss—K. and B., N. Y. city 1-March 15.

Marion and Paul—9th and Arch, Philadelphia, 1-6, Bon Ton, Jersey City, 8-12.

Mitchell, Kitty—Op. Hse., Boston, 1-4.

Metropolitan Trio—Pike's, Cincinnati, 1-4.

Mitchell and Love—Academy, Milwaukee, 1-6.

Morton and Elliott—Olympic, Chicago, 1-6.

Mayo Brothers—Olympic, Chicago, 1-4.

Marcotte Sisters—Hopkins's, Chicago, 1-6.

Mazzeo and Millay—K. and B., N. Y. city, 1-6.

Maloney and Alden—Proctor's, N. Y. city, 1-6.

Mack, Wilbur—Hopkins's, Chicago, 1-6, Hopkins's, St. Louis, 8-12.

Milliet Brothers—Olympic, Chicago, 1-6.

WANTED

Managers of leading Farce Comedies and Spectacular Companies introducing Specialties, that will play twice daily, in connection with high-class vaudeville, are invited to communicate, naming lowest certainty and earliest open time. None but established successes need apply. Would also like to hear from first-class Vaudeville Companies.

E. D. PRICE,

Pleasure Palace, 35th St. & 3d Ave., N. Y.

BIAL'S Music & Vaudeville Bureau

ERNST BIAL, Manager.

Will be pleased to see all Artists wishing to be booked for City or out of town engagements.

114 W. 34th Street, New York.

LEADING AMERICAN GYMNASTS.

THE DONAZETTAS

Forming the wonderful Human Bridge with

THE SPAN OF LIFE CO.

WILLIAM CALDER, Sole Prop. and Mgr.

Communications to L. DONAZETTA, as per route.

THE UNDOUBTEDLY SUPREME "NOVELTY" INVENTORS

DAN'L CRIMMINS and GORE ROSA

In their new colossal and ludicrously funny novelty, entitled MIXED AND TWISTED (copyrighted), surpassing our famous successes, "What Are the Wild Waves Saying" and "Coming Through the Rye."

Managers Address—

DAN CRIMMINS, 29 Lexington Ave., N. Y.

Merrillman Sisters—Proctor's, N. Y. city, 1-4.

McBride and Gerdrich—Proctor's, N. Y. city, 1-6.

Noble, Mr. and Mrs. Milton—Palace, N. Y. city, 1-6.

Orral Troupe—K. and B's, N. Y. city, 1-4.

Otero, La Belle—K. and B's, N. Y. city, Jan. 25—indef.

Okabe's Japanese—Schiller, Chicago, Jan. 25-7.

O'Brien and Havel—Palace, N. Y. city, 1-4.

Photo and Pinard—Palace, N. Y. city, 1-6.

Phosbody, Wilmer J.—Proctor's, N. Y. city, 1-4.

Patterson—Hopkins's, Chicago, 1-4.

Proctor and Lapsan—Schiller, Chicago, 1-4.

Papants—Hopkins's, Chicago, 1-4.

Pearl, Flossie Hughes—9th and Arch, Phila., 1-6, Bon Ton, Jersey City, 8-12.

Pole and Kollier—Proctor's, N. Y. city, 1-6.

Quigley, John—Palace, N.

DATES AHEAD.

(CONTINUED FROM PAGE II.)

MISS PHILADELPHIA: Philadelphia, Pa., Feb. 1-6.
 MANDARIN: (J. W. Smith, mgrs.): Detroit, Mich., Feb. 1-6.
 NORTON & CO. ST. JOSEPH, Mo., Feb. 2.
 NORTON & CO. ST. JOSEPH, Mo., Feb. 2.
 PRINCESS BONNIE: Pueblo, Col., Feb. 4.
 ROY ROY (Frank Williams, mgr.): Elmira, N. Y., Feb. 2.
 ROBINSON OPERA: Mobile, Ala., Feb. 2-5, Montgomery 8-11, Selma 12-13.
 SHAMUS O'BRIEN: New York city, Jan. 4— indefinite.
 SOUTHERN BAND: Chicago, Ill., Feb. 1-3, Freeport 4, Danbury 5, Clinton 6, Cedar Rapids 7, Sioux City 8, Omaha 9, Neb. 10.
 SOUTHERN CONCERT (Max Adler, mgr.): Dayton, O., Feb. 4, Louisville, Ky., 5.
 THE GEISHA (A): New York city— indefinite.
 THE GEISHA (B): Boston, Mass., Feb. 1— indefinite.
 TWILIGHT TRAMPOLINE (Charles H. Vale, mgr.): Dayton, O., Feb. 2, Springfield 3, Kansas 4, St. Mary's 5, Lima 6.
 W. J. KERNIG: Cleveland, O., Feb. 1-6.
 YOUNG MEN'S Glee Club: New York city, Feb. 1-6.
 WAITE COMIC OPERA (Waite and Harrison, props; F. G. Harrison, mgr.): Wilmington, Del., Feb. 1-6.
 READING, Pa., 15, Allentown 15-20.
 WHITE CROOK (Southern; F. C. Huffman, mgr.): Decatur, Ala., Feb. 2, Columbia, Tenn., 3, Nashville 4, Memphis 5-10, Little Rock, Ark., 11, Hot Springs 12, Pine Bluff 13, Helena, 15, Camden 16, Texarkana, Tex., 17, Paris 18, Denison 19, Gainesville 20.
 WILKINSON OPERA: Bridgeport, Conn., Feb. 1-6, New Haven 8-13.
 WHITE CROOK (Eastern): Philadelphia, Pa., Feb. 1-6.
 WING (D. W. Truss and Co., mgrs.): Sheboygan, Wis., Feb. 2, Fond du Lac 3, Oshkosh 4, Madison 5, Rockford, Ill., 6, Freeport 8, Dubuque 9, Clinton 10, Cedar Rapids 11, Marshalltown 12, Des Moines 13.

VAUDEVILLE.

ALBERT CHEVALIER (Charles Frohman, mgr.): Philadelphia, Pa., Feb. 1-6.
 AL KERVIN: Scranton, Pa., Feb. 8-10, Binghamton, N. Y., 11-13, Albany 15-20.
 AMERICAN VAUDEVILLE (Clark and O'Keefe, mgrs.): Cornwall, N. Y., Feb. 6, Chester 8, Wappingers Falls 9, Rhinebeck 11, Kingston 12, 13, Catskill 15, Athens 16, Cohoes 17, 18, Schuylersville 19, Glass Falls 20.
 BLACK PATRI TROUBADOURS (Vocalist and Nolan, mgrs.): Chicago, Ill., Jan. 31-Feb. 12.
 BLACK CROOK BURLESQUE (Joseph Jernon, mgr.): Albany, N. Y., Feb. 1-6.
 BIG SENSATION (Matt J. Flynn, mgr.): Newark, N. J., Feb. 1-6, Montreal, Can., 8-13, Boston, Mass., 15-20.
 BOURNEMAN BURLESQUE (Louis Robie, mgr.): New York city Feb. 1-6, Washington, D. C., 8-13, Paterson, N. J., 15-20.
 CITY CLUB (T. E. Misco, mgr.): Philadelphia, Pa., Feb. 1-13.
 CITY SQUADS (Phil Sheridan, mgr.): St. Louis, Mo., Feb. 1-6, Louisville, Ky., 8-13, Indianapolis, Ind., 15-20.
 EARLY BIRDS: Philadelphia, Pa., Feb. 1-6.
 FAY FOSTER EXTRAVAGANZA (Oppenheimer's): New York city Feb. 1-6.
 FLYING JORDAN VAUDEVILLE (James H. Bowers, mgr.): Buffalo, N. Y., Feb. 1-6.
 FIELDS AND HANSON: Lynn, Mass., Feb. 1-3.
 GARDNER: Yorkburg, N. Y., Feb. 1-6.
 GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York city, Jan. 25-Feb. 13, Philadelphia, Pa., 15-20.
 HOWARD ATHERTON: Cleveland, O., Feb. 1-6.
 JOHN W. ISHAM'S OCTOONS (Western): Cincinnati, O., Feb. 1-6.
 LEWIS BROTHERS: Indianapolis, Ind., Feb. 1-3.
 LONDON BELLES (Rose Sydel's): Cincinnati, O., Jan. 31-Feb. 6.
 LADIES' CLUB: Brooklyn, N. Y., Feb. 1-6.
 NEW YORK STARS (Gus Hill, prop.; F. D. Ryan, mgr.): Washington, D. C., Feb. 1-6, Pittsburgh, Pa., 8-13, Cincinnati, O., 15-20.
 NIGHT OWLS (Fred Elder, mgr.): Providence, R. I., Feb. 1-6.
 OLYMPIA VAUDEVILLE (Oscar Hammerstein, mgr.): Philadelphia, Pa., Feb. 8-13.
 ROSE HILL: New York city Jan. 25-Feb. 13.
 RILEY AND WOOD: New York city Feb. 1-6.
 RIVER'S MOULIN HOUSE: Troy, N. Y., Feb. 1-6.
 RUM BUCKLE: Hartford, Conn., Feb. 3.
 RICE AND BARTON: Worcester, Mass., Feb. 1-3, Fall River 4-6, Albany, N. Y., 8-13, Troy 15-20.
 SAM DRYER: Brooklyn, N. Y., Feb. 1-6.
 SAM T. JACK'S OCTOONS: Fall River, Mass., Feb. 1-6, Worcester 4-6, Providence, R. I., 8-13, Boston, Mass., 15-20.
 TWENTIETH CENTURY MAINE: Baltimore, Md., Feb. 1-6.
 VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Louisville, Ky., Feb. 1-6, Columbus, O., 8-13, Dayton 11-13, Cleveland 15-20.
 VAUDEVILLE CLUB (Fields and Lewis, mgrs.): Brooklyn, N. Y., Feb. 1-6.
 WATSON SISTERS: Pittsburg, Pa., Feb. 1-6, Kensington 8-13.
 WESS OLYMPIA (Peter S. Clark, mgr.): Albany, N. Y., Feb. 1-6, Boston, Mass., 8-13.
 YVETTE GILBERT: New Orleans, La., Feb. 1-3, Atlanta, Ga., 4.

MINSTRELS.

BILLY BARLOW (M. A. Mandy mgr.): Albany, Ga., Feb. 2, Thomasville 3, Valdosta 4, Lake City, Fla., 5, Gainesville 6, Ocala 7, Leesburg 8, Lakeland 9, Tampa 11, Key West 13, 15.
 BRACE AND BOWMAN: Mexico, Mo., Feb. 2, Moberly 3, Dunsmuir's: Philadelphia, Pa., Oct. 15— indefinite.
 GORDON'S MINSTRELS (Charles H. Larkin, mgr.): Centerville, Pa., Feb. 2, Columbia 3, Havre de Grace, Md., 4, Annapolis 5, Alexandria, Va., 6.
 MI HENRY: Troy, N. Y., Feb. 3, 4, Saratoga 6.
 PRINCE AND WIFE (J. H. Decker, mgr.): Washington, D. C., Feb. 1-6, Baltimore, Md., 8-13.
 THE BALDWIN: Quincy, Ill., Feb. 1-6.

MISCELLANEOUS.

COYLE MURDER: Tama City, Ia., Nov. 15— indefinite.
 CINEMATOGRAPH (H. J. Hill, mgr.): Toronto, Ont., Dec. 3— indefinite.
 CINEMATOGRAPH (Eastern; H. J. Hill, mgr.): Orilla, Can., Feb. 1-3, Erie 4-6, Collingwood 8-10, Owen Sound 11-13.
 CINEMATOGRAPH (Western; H. J. Hill, mgr.): Woodstock, Can., Feb. 1-6, Ingersoll 8-10, Brantford 13-17, Berlin 18-20.
 CINEMATOGRAPH (Northern; H. J. Hill, mgr.): Montreal, P. Q., Feb. 1— indefinite.
 D. M. BARTON: San Francisco Cal., Jan. 25-Feb. 6, Modesto 8, 9, Merced 10, 11, Fresno 12, 13.
 FARRAR: Brockville, Can., Feb. 1-6.
 LEEDS (Hypnotist; J. C. Davis, mgr.): Albion, Mich., Feb. 1-6, Saginaw 8-13.
 THE SAGES (A. A. McDole, mgr.): Uniontown, Pa., Feb. 1-6, Altoona 8-13, Chester 15-20.
 THE FLINTS (H. L. Flint, mgr.): Alton, Ill., Feb. 1-6, Keokuk, Ia., 8-13, Topeka, Kan., 15-20.
 THE FONTANES: Oconto, Wis., Feb. 1-6.
 THE LENS: Corsicana, Tex., Feb. 1-6.
 WINTON THE WONDER (Harry E. Mitten-thal, mgr.): Columbus, O., Feb. 15-17.

THE ELECTRICIAN A BIG HIT.

Charles E. Blaney's new comedy-drama, The Electrician, was evidently a surprise to the patrons of the Bowdoin Square Theatre in Boston, and also to the press of that city. All those present in a critical capacity voted the play a sure winner, and congratulated the author and manager upon the great success of their venture. All the effects, mechanical and electrical, worked smoothly, and the beautiful scenery and perfect cast made this one of the notable successes of the season. After a few trifling changes The Electrician will be in first-class shape to insure a long run at the Fourteenth Street Theatre, where it will follow Chauncey Elcott. Mr. Blaney, after a such needed rest, will begin work on A Hired Girl, a musical comedy, for James T. Kelly.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house.

Wire Johnstown Opera House, Pa. Good open time. First-class attractions only.

SINGERS AND MUSICAL ARTISTS

IN ALL
DEPARTMENTS
OF STAGE LIFE,
ALSO
GOOD

CHORUS PEOPLE

Are requested to call and sing or send their names and addresses to our musical department at once.

Managers are daily sending to us for people, and numerous engagements have already been made through us.



Patrons:

THE DE WOLF HOPPER OPERA CO.,
 THE FRANCIS WILSON OPERA CO.,
 THE BOSTONIANS OPERA CO.,
 THE DE ANGELIS OPERA CO.,
 THE DUFF AND COWDERY OPERA CO.,
 MESSRS. KLAU AND ERLANGER,
 MR. GEORGE W. LEDERER,
 MR. FRANK L. PERLEY,
 MESSRS. HOYT AND MCKEE,
 MESSRS. EVANS AND HOEY,
 MR. DUNCAN B. HARRISON.

And other managers too numerous to mention.



HURRY AND
GET IN LINE



MRS. E. L. FERNANDEZ

AND

EDWIN W. HOFF,

1440 BROADWAY

NEW YORK THEATRES.

HOYT'S THEATRE 31TH STREET,
near Broadway.
HOYT & MCKEE. Props. and Mgrs.

2D MONTH.
**HOYT'S
A CONTENTED WOMAN**
with a complete company, including
CAROLINE MISKEL-HOYT
Evenings at 8:15. Matinee Saturday.
8th Souvenir Night, February 15.

LYCEUM THEATRE 6th Avenue
53d Street.
DANIEL FROHMAN. Manager
THE LYCEUM THEATRE STOCK COMPANY
Success of the new play by Frances Hodgson Burnett
and George Fleming, in 3 acts and 4 scenes.
THE FIRST GENTLEMAN OF EUROPE
Preceded by a capital comedietta (one act),
WHEN A MAN'S MARRIED.
Matinee, Thursday and Saturday.

HERALD SQUARE THEATRE
CHARLES E. EVANS. Proprietor
W. D. MANN. Manager
Rice's Great Hit.
THE GIRL FROM PARIS
Music by Ivan Caryll. Book by George Dance.
Wednesday and Saturday Matinees at 2.
10th and Souvenir night, March 1.

EMPIRE THEATRE BROADWAY
AND 6TH ST.
CHARLES FROHMAN. Manager.
Matinee Wednesday and Saturday.
Extra Matinee, Friday, Feb. 13, Lincoln's Birthday.
21 Big Month. The Dramatic Triumph.
THE GREAT PLAY
UNDER THE RED ROBE
From Stanley Weyman's novel, by Edward Ross.
Evenings 8:15. Matinees at 2.
WALLACK'S BROADWAY
& 5th ST.
Every night at 8:15. Mat. Sat. at 2.

LAST WEEK.
MARGARET MATHER
In her magnificent production of
CYMBELINE
Next week—Julia Marlowe and Robert Tabor.

GARRICK THEATRE 36th STREET, Near
BROADWAY.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
5th Crowded Month. Unapproachable Success.
GILLETTE'S MASTERPIECE.
SECRET SERVICE
Management Chas. Frohman.
Extra Matinee, Friday, Feb. 13.
Evenings at 8:15. Matinee Saturday.

BROADWAY THEATRE Broadway and 41st Street.
Mr. ANDREW A. MCCORMICK. Manager
Handsomest and safest theatre in the world.
The greatest novelty of the season.
SHAMUS O'BRIEN
Evenings 8:15. Matinee Saturday 2:15.

GARDEN THEATRE Cor. 9th St., and
Madison Ave.
CHARLES FROHMAN. Manager
4th Great Week.
Mr. HENRY MILLER
In his great success
HEARTSEASE
By Charles Klein and J. I. C. Clarke.
Management Chas. Frohman.
Evenings 8:15. Matinee Saturday.

GRAND OPERA HOUSE 8th Avenue and 3rd Street.
AUGUSTUS FITOU. Lessee and Manager
J. DUKE MURRAY. Business Manager
Matinee Wednesday and Saturday at 3.
The Original Academy of Music Production
UNDER THE POLAR STAR
The biggest play New York has seen in years
Direction Wm. A. Brady

PEOPLE'S
JOLLY NELLIE McHENRY
In H. Gratton Donnelly's latest comedy success
A NIGHT IN NEW YORK
14TH STREET THEATRE NEAR
6TH AVE.
J. WESLEY ROSENQUEST. Manager
Reserved Seats, Orchestra Circle and Balcony, 50 cts.
Chauncey Elcott
In his new play,
SWEET INNISCARRA

NEW YORK THEATRES.

DALY'S BROADWAY AND 5th ST.
Under the Management of Augustin Daly.
Every evening 8:15. Matinee Wed. and Sat. at 3.
Wed. and Friday evenings and Sat. Mat.
ADA REHAN
As BEATRICE.
In MUCH ADO ABOUT NOTHING.
Tues. Thurs., Sat. evenings, and Wed. Mat.,
George Edwards' Japanese Musical Comedy THE
GEISHA

KNICKERBOCKER THEATRE Broadway
AL HAYMAN & CO. Proprietors
ENGAGEMENT EXTENDED.
JOHN HARE
And his LONDON COMPANY
Management of Charles Frohman.
Third and Last Week of
CASTLE
Mr. Hare as SCOTCH. Matinee Saturday.
Evening at 8:15. Next week—A Pair of Spectacles.

MURRAY HILL THEATRE Lexington Ave.,
41st and 42d Sts.
Matinee Wednesday and Saturday.
Wm. Calder's Massive Production of the
BEST AMERICAN PLAY YET WRITTEN
NORTHERN LIGHTS
Entire Original Production

B. F. KEITH'S NEW
UNION SQUARE THEATRE
R. F. ALLEN. General Manager.
J. AUGUSTUS FROHMAN. Resident Manager.
Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE.
Successful Since July 4, 1895.
BEST VAUDEVILLE IN NEW YORK
AMERICAN THEATRE 4th ST. near
BROADWAY
Mr. T. H. FRENCH. Manager
A Drama of Local Interest
NEW YORK
By A. C. Wheeler and Edward M. Alfriend.
Matinee Saturday at 2.

PASTOR'S Continuous Performance.
16th St. bet. 3d and 4th Aves.
THE SIDMANS in the Yankee Farmer's Visit. The
Singer and the Maid. BARNES AND SISSON. MAUD
RAYMOND, WALTON AND MAYOU, Charles Sey-
mour, The Minglee a Minnie Lee, Gullagher and West,
May Wentworth, Kelly and Burgess, R. M. Carroll, The
Burtons, The Carbons, Bonnie Goodwin, J. E. Bartine's
Dog Circus.

STAR THEATRE Broadway
near 16th St.
Under Direction of R. M. GULICK & CO.
HOLLIS E. COOLEY. Resident Manager.
Mats. Wed & Sat. at 2. Evenings at 8:15.
Thos. H. Davis and Wm. Keogh's
ON THE MISSISSIPPI
Mighty! Massive! Majestic!
Next week—Cuba's Vow.

KOSTER & DIAL'S
ONLY MUSIC HALL IN AMERICA.
Every night until Feb. 10
LA BELLE OTERO
And all the Great Foreign Stars.

WEBER & FIELDS' BROADWAY
MUSIC HALL
Broadway and 26th Street. Matinee Tues. and Sat.
LAST TWO WEEKS OF
THE GEEZER
Weber and Fields, Lottie Gilson, Bobby Gaylor, Ross
and Fenton, Sam Bernard, John T. Kelly.
HAMMERSTEIN'S OLYMPIA Broadway &
44th Street
Evenings at 8:15. Admission 50c.
WINTER GARDEN—RAL CHAMPELLE, II. P. H.
MUSIC HALL—Augusta Van Buren, Louise Beau-
det, Karina, Billy's Dinner with Little Egypt, Core Bout-
Concert Hall. Promenade Concerts.

BROOKLYN THEATRES.
AMPHION THEATRE
EDWIN KNOWLES. Proprietor
LEE OTTOLENGUI. Acting Manager
The Sporting Duchess
ALL STAR CAST.
Next week—KELLAR.

COLUMBIA THEATRE
DAN'L FROHMAN & AL. HAYMAN. Props.
HARRY MANN. Mgr.
FOR TWO WEEKS
IN GAY NEW YORK
COL. SINN'S MONTAUK THEATRE
The Elite Theatre of Brooklyn.
Col. WM. E. SINN. Proprietor
Two Little Vagrants
Next week—The Gay Parisians.

PARK THEATRE
A. M. PALMER and EDWIN KNOWLES. Mgrs.
The Peerless KELLAR
Assisted by MRS. KELLAR.
Next week—McKee Rankin.

Amy Lee
Comedienne. Invites offers. Care Mirson.
Victor De Lacey
Address Waite Comic Opera Company.
Wm. C. Ott
Musical Director. Wire Beaver Falls, Pa.
Max Knauer
Musical Director. At Liberty. 230 E. 14th St., N. Y.

PRODUCTIONS REVIEWED.

The First Gentleman of Europe.

Mrs. Frances Hodgson Burnett's and George H. Brown's play, *The First Gentleman of Europe*, was presented at the Lyceum Theatre, on Jan. 25 with the cast as given in *The Mirror* of last week, when an outline of the story also appeared. The new play was cordially received, the cleverness of its interpreters and the beauty of its mounting earning, perhaps, the greater share of the applause, for the drama itself, while pitched upon an attractive theme, and set forth in altogether admirable literary style, proved too talky at points which should have been vastly strengthened by simpler yet more virile lines. But this defect may be remedied.

Mrs. Burnett has said that her sketch of the young George IV. "*The First Gentleman of Europe*" was a small pretension to historical accuracy for the occasion is not recorded anywhere in George's life and any more honorable attempt to interfere with the progress of his life. But the authors in this modest estimate of her work was unjust to herself. She had led one to expect a radical overhauling of tradition and of history, whereas her play draws with infinite care a plain though delicate portrait of the base motives of the dashing Prince only tempered and curbed by a single honest change of heart at the very end. A splendid diversity and contrast of characters is presented, the spirit of the days of decaying chivalry is capably embodied, and several of the more dramatic episodes—namely at the close of the second act—are admirably conceived and well put forth. The play's chief weaknesses are the superabundance of its words at certain decisive points, and the faint humor that strives at times to pass as epigram or as courtly jest.

The acting of the members of the Lyceum company was thoroughly delightful. James K. Hackett made a handsome, careful, and effective Prince, gorgeously costumed, and seemingly inspired by the grace that belongs to royal blood. As the true-hearted, innocent, humble girl, who, all unknown to herself, enslaves the heart of her liege, Mary Manning offered a truthful impersonation that charmingly contrasted with her noble lover. Miss Manning proved again that quiet, natural methods are to be preferred rather than the disagreeable artificiality so often classed as acting. The delightful art of this young actress shines especially in the more emotional scenes, wherein the life-like tenderness and simplicity of her performance comes as a revelation upon the unstarred faces of expositions of sob and of tears to which, unfortunately, the public has become accustomed. Miss Manning's Daphne Oldfield is a model embodiment of real, loyal, pure-minded girlhood, strong in its very weakness, brave in its honest fear—the charming sort of an old-fashioned girl lamentably scarce in the persons of current plays.

For the rest, Edward J. Morgan was a manly, conscientious hero; Charles Walcott, a splendid old-school rascous father; Frank R. Mills an unhappy, besotted aristocrat; and Felix Morris a properly generous misanthropic old man in debt. Marie D. Stewart made a pretty and effective powdered lady of the Georgian court, and Mrs. Whiffen did not look nearly so severe as she tried to seem as an irascible old woman. The smaller parts were acceptably filled.

Daniel Frohman provided four scenes of great beauty, and no end of tasteful, picturesque appointments. A clear cut, but distinctly trivial, curtain raiser by Julian Field, entitled *When a Man's Married*, was acted with spirit by Ferd. Gottschalk, Joseph Wheelock, Jr., Katharine Florence, and Elizabeth Tyne.

Sweet Innocence.

A great many people went to the Fourteenth Street Theatre last Monday night full of bottled-up enthusiasm for Chauncey Olcott and his new play. To continue the metaphor of the bottle, it may be said that the receptacle which confined the enthusiasm resembled a vichy syphon, in the readiness with which the effervescent fluid flowed from it. The first tap of consequence came when the voice of the hero was heard in a musical shout in the distance. The audience had been on the *qui vive* for this first opportunity to manifest its friendliness, and took full advantage of it.

The action of the play was stopped when Mr. Olcott, attired in a handsome suit of white velvet small-clothes, stepped gracefully from the jangling-car, and for almost a minute waves of applause rolled from the audience over the footlights, all of which the hero acknowledged with many bows. This broke the very thin ice, and from that time until the final fall of the curtain the progress of the story was constantly punctuated with laughter and applause. This was not at all strange, for the play is just the sort to please the patrons of the Fourteenth Street Theatre.

First of all, it gives Mr. Olcott opportunity to look handsome, sing songs and make love. Further than this, the play in itself is pleasing. There is much honest sentiment in it and it is well sprinkled with peppery Irish wit.

The star made a speech at the end of the first act, in which he expressed his gratitude for the audience's approval; and when the curtain fell upon the third act demands for the author were heard in various parts of the house, and Mr. Olcott appeared. In his little speech he showed his training as an actor. It was very neatly done. At the conclusion of the play the audience insisted upon Mr. Olcott speaking for himself again then and everybody went home in a glow of satisfaction.

BABIES FAIL TO ATTRACT.

The International Baby Show, which began for a fortnight at the Gramercy Lyceum, formerly Briggs's livery stable, Bryant's Minstrels, Kos and Blot's and the Trocadero, in Twenty-third street, started off last week in full cry. A fine line of future greatness appeared to b'd for the generous prizes put up by a benignant management, stimulated by mighty development of philoprogenitiveness. Not only were there on view infants galore, but mothers, fathers, sisters, brothers, cousins, aunts, uncles, nephews, nieces and all the rest of the families from generation to generation. Babies white or babies black, great or small, good or bad, in carriages, cribs, chairs, arms, all sorts and conditions of hopeful in every imaginable form of garb, from swaddling clothes to pinafores. Some of them, too, were undeniably pretty. Others, many others, were of that nondescript pudgy type of countenance that defies description and ignores the necessity of prominent features, but all were clean and neat, togged out in their very best, and a majority appeared to enjoy the show immensely. Doctors and nurses were in constant attendance, and there were an automatic piano, some Tyrolean warblers, two young men who played on sithers, and an elderly person who exploited a mechanical lung-tester.

Perhaps the greatest interest of the casual visitor centered upon a young Italian mother whose

triplets, named for President Cleveland and the little Cleveland, drew admiring persons day and night. Numerous twins appeared, and all were out for the prizes to be awarded at the end of the show according to the ballots of the visitors, each admission ticket bearing a detachable coupon to be duly inscribed and deposited in the big, fateful ballot box in the centre of the hall.

The place was prettily decorated with gay bunting and everything possible had been done for the comfort of the aspiring competitors and their proud relatives.

But with all these allurements, the public failed to patronize the show, and the whole outfit was unceremoniously closed last Friday. A riot of indignant parents, who had spent precious savings in hope of winning prizes, was prevented with difficulty, and the discouraged infants re-lapsed into their former obscurity.

SOUSA

AND HIS

UNRIVALLED

BAND

ON TOUR

Receipts and Enthusiasm Unprecedented in the History of Concert Giving.

HOME OFFICE, CARNEGIE HALL.

WILLIAM CALDER'S ENTERPRISES

Harkins and Harbour's Beautiful American Play

NORTHERN LIGHTS

Shirley and Landack's Gigantic Success

SAVED FROM THE SEA

Sutton Vane's World's Famous Drama

THE SPAN OF LIFE

and Sutton Vane's Masterpiece

IN SIGHT OF ST. PAUL'S

Now Playing in England to Enormous Success

SOLE PROPRIETOR,

WILLIAM CALDER.

E. E. ZIMMERMAN, Representative.

189-190 BROADWAY, N. Y.

Now Booking for Season 1897-8: NORTHERN LIGHTS, IN SIGHT OF ST. PAUL'S, JOHN MARTIN'S SECRET, A GEM OF ST. PAUL'S, SAVED FROM THE SEA, AND THE SPAN OF LIFE.

PROCTOR'S

AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, ALBANY, N. Y.

STARS AND COMBINATION.

PROCTOR'S THEATRE, 230 STREET,

ORIGINAL CONTINUOUS VAUDEVILLE.

High-class comedies all the time from 11 A. M. until nearly 11 P. M.

PLEASURE PALACE,

230 Street East, bet. Lexington and 24 Ave., NEW YORK.

FIRST-CLASS VAUDEVILLE ARTISTS

WANTED AT ALL TIMES

with for dates. Considerable advance a polite negative.

Address all communications to F. E. PROCTOR,

Proctor's Theatre, 230 Street, near 24th Avenue, NEW YORK.

WIGS

TOUPÉES

Grease Paints and Face Powders

SATISFACTION GUARANTEED.

CHAS. L. LIETZ,

No. 39 West 26th Street, New York.

WIG MAKER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

Notice to Local Managers

THE FRANK E. LONG CO. will not be

affected by the PIRACY LAW. We have a new and

complete repertoire of our own plays and will fill all

dates. Our repertoire includes: The First Gentleman of Europe, The Black Spider, Under the Big Top, Mrs. Wrenner's Husband, The Village Blacksmith, Ostrich Joe. I want one or two good plays, with paper, on

royalty. JOE SANTRY, Mgr., Croton, Ia.

WARNING TO MANAGERS.

To avoid legal prosecution, all managers who have

hitherto been producing plays without license from

their owners should at once address the AMERICAN

DRAMATISTS CLUB, 1440 Broadway, N. Y., for

information concerning Right, Titles, Royalties, etc.

CHARLES BARNARD, Sec.

THEATRICAL

TYPEWRITING

40 W. 23rd St. Tel. 621 23rd St.

40 W. 23rd St. Tel. 621 23rd St.

40 W. 23rd St. Tel. 621 23rd St.

40 W. 23rd St. Tel. 621 23rd St.

40 W. 23rd St. Tel. 621 23rd St.

MANAGERS' DIRECTORY.

WHEATVRES.

ATCHISON, KANS.

ATKINSON THEATRE

500,000 New house. Seating capacity 1,500. Equipped

thoroughly for the drama and spectacular production.

Stage and dressing-room conveniences unexcelled.

Owner will manage. Now ready to book season of

1897-98. Address

JOHN SEATON, Owner.

BETHLEHEM, PA.

CENTRAL THEATRE

FOR RENT. Most central location in the Bethle-

hem. Population 25,000. Everything new. Seats 1,000.

Will rent for one night, week, or for season. Address

W. B. SCHAEFFER, Sup. of Company.

CHATHAM, ONT., CAN.

GRAND OPERA HOUSE

CHATHAM, ONT., BOOMING.

On Grand Trunk and C. P. R. Railways, 20 miles

from Detroit, 80 miles from London.

Population 12,000, seating capacity 1,200.

On'y place of amusement.

Good Open Time for Good Attractions.

Write quick to

W. W. SCANE, Mgr.

CLINTON, ILL.

HENRICK'S NEW OPERA HOUSE

W. R. Cundiff, Mgr. Only regular theatre in city.

Change of manager after Jan. 1, 1897.

B. G. HENSON.

CLINTON, ILL.

THE NEW OPERA HOUSE

Managed by one of the best managers in the State.

Seating 10-12 and 13.

JOHN B. ARTHURS.

You know him. If you don't write him.

EASTPORT, MAINE.

MEMORIAL OPERA HOUSE

Best show town in Eastern Maine. Population 5,000.

Capacity 800.

WILSON A. SHEA, Mgr.

ELLWOOD CITY, PA.

ELLWOOD OPERA HOUSE

Seating capacity 800; house lighted by electricity.

Population 4,000. Fourteen miles south of New Castle,

on three railroads. First-class attractions wanted.

Address WILLIAM BOUTWITT, Mgr.,

New Castle, Pa.

FREDERICK, MD.

CITY OPERA HOUSE

Capacity 1,200. Population 10,000. Eight dressing

rooms, steam heat, electric light.

Open Time for Good Attractions.

Address F. E. LONG,

Care of House, Frederick, Md.

FREMONT, NEB.

LOVE OPERA HOUSE

Change of management open time 1897-98 for

first-class attractions only.

H. A. REPAS & CO.

MUNCY, PA.

MOZLEY'S OPERA HOUSE

Entirely new house. Seating capacity 800. Drawing

population 5,000. Electric light, steam heat. First-

class opening attractions wanted for Christmas and

the holidays. All time open. Now looking for 1897-98.

C. MOZLEY, Mgr. and Prop.

NEW LONDON, WIS.

GRAND OPERA HOUSE

Population 4,000. Seated four. Capacity 1,000.

Address SICKY AND LUTZ, Props.

OWATONNA, MINN.

THE G. S. P. S. AUDITORIUM

Seating capacity 800. A new house; heated by

steam, lighted by electricity. Pop. 6,000. On Chicago,

Milwaukee & St. Paul, and Chicago Northwestern Rail-

ways. First-class attractions wanted for 1897.

F. W. SIMON, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE

Population, 25,000. The only theatre in the city.

Ground floor. Capacity, 1,500.

J. E. WILLIAMS, Manager.

PITTSBURG, PA.

EAST END OPERA HOUSE

MANAGERS ATTENTION.

Will rent for season 1897-98 or for longer term. Ele-

gant opportunity.

Address F. J. EDWARDS,

620 Fourth Ave., Pittsburg, Pa.

PUTNAM, CONN.

PUTNAM OPERA HOUSE

Open Time QUICK. Closed by cancellation. Open

time in middle of March.

Address GEO. H. SHAW, Mgr.

ROCHELLE, ILL.

ROCHELLE OPERA HOUSE

House remodelled and entire change of manage-

ment. Wanted to host first-class attractions for 1897.

ONLY FIRST-CLASS SOLICITED.

Seating capacity 800. Stage 20 ft., opening 20 ft.

Electric light.

OTTO WHITTAKER, Jr., Mgr.

MANAGERS' DIRECTORY.

HOTELS, ETC.

SPRINGFIELD, ILL.

ST. NICHOLAS HOTEL

ENLARGED AND REFURNISHED.

Steam heat and electric light in every room.

Two squares from Opera House.

Nearest hotel to all railroad depots.

Rates, \$2.00 per day. Rooms with bath, \$3.00

SPECIAL RATES TO THE PROFESSION.

JOHN MCCREERY,

Prop.

LOGANSPORT, IND.

THE BARNETT

Rates \$2.00, \$3.00.

THE HURLOCK (3 blocks from Opera House)

Rates \$2.00 (special theatrical rate \$1.50 and \$1.00).

In only first-class hotels at Logansport, Ind.

Owned by The Logansport Hotel Co.

W. F. KULLER, Gen'l Mgr.

NEW YORK CITY.

HOTEL MIDOT

150th Street and 8th Avenue.

Entrance bet. 2nd and 3rd from Harlem Opera House.

European and American plan. Special rates to the

profession. Cuisine looked for Harlem Opera

House will find it to their advantage to write for

rates. Absolutely first-class. Electric light through-

out.

HILLS & FILLMORE, Props.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address care New York City Post Office.

Alexander Kearney

"Gen. Longhills." For Fair Virginia. En route.

A. G. Kranz

Light comedy and character. Address Minn.

Addison Pitt

Sol Smith Russell Co. En tour.

Alida Cortelyou

Sign of the Cross. En tour.

Arthur Giles

Light Comedy and Character. Address Minn.

Aida Rivers

Eccentric Comedy. At liberty. Address Minn.

Barbara Stannard

Character. Comedy. Address care Minn.

Chas. A. McGrath

Woodward Warren Co.

Chas. T. Payne

Produces operas, etc., with amateurs. Minn.

Dorothy Chester

A Florida Enchantment. Address this office.

Fanny Denham Rouse

Re-engaged. Season 1897-98. Chicago Fadden.

Franklyn Hurleigh

The Duke in Dr. Bill. En route.

Frank E. Morse

Rep. Fanny Rice At the French Hall. 1897-98.

Harold Grahame

At liberty. Navy.

H. H. Forsman

The Girl I Left Behind Me. Empire Theatre, N. Y.

Ida E. Cowles

Juvenile. Address Minn.

Jessie Bradbury

Singing and dancing soloists. Disengaged. Minn.

Jessie Burnett

Lends, Novels, and Comedy. Address Minn.

Joseph H. Hopkins

Engaged. Address Minn.

Lotta Linthicum.

"Sign of the Cross." En tour.

Milton Nobles

120 First Place, Brooklyn, N. Y.

Marion DeJohns

Rena Company, Season 1897-98.

Mr. Bassett Roe

Mercutio, Jacques, etc. The Marlboro-Tabor Co.

Nellie Yale Nelson

At liberty. 20 West 25th Street, New York.

THE A. S. SEER PRINT

19 E. 17th St., near B'way,
NEW YORK.

THEATRICAL PRINTERS, ENGRAVERS and LITHOGRAPHERS

CONTRACTS NOW MADE FOR SEASON 1896-'97.

THE BEST AND MOST ARTISTIC WORK GUARANTEED AT THE LOWEST PRICES!

Standwork and Lithographs FOR LYNWOOD, MONTE CRISTO, OUR GOBLINS, TEN NIGHTS IN A BAR-ROOM, TWO ORPHANS, SEA OF ICE, UNCLE TOM'S CABIN, EAST LYNNE, GRASS WIDOW, OUR STRATEGISTS, KINDERGARDEN, VENDETTA, BLACK FLAG, MR. BARNES OF NEW YORK, SIN AND ITS SHADOW, LOVE AND MONEY, JOSEPH, SI SLOCUM, LITTLE'S WORLD, CELEBRATED CASE, CHASE FOR A DUCK, DR. JEKYL AND MR. HYDE, FAIR PLAY, UNCLE DAN'L, &c., &c., and a large variety of IRISH, COMEDY, SOCIETY AND MINSTREL LITHOS AND STAND WORK. Also for BLACK HUSSAR, FATINITZA, MASCOT, MIKADO, OLIVETTE, PATIENCE, PINAFORE, PIRATES OF PENZANCE, YEOMAN OF THE GUARD.

Mahler Bros., SIXTH AVE. and 31st ST.

IMPORTERS AND DEALERS IN DRY AND FANCY GOODS.

SPECIAL ATTRACTIONS IN LADIES

UNDERWEAR FOR THEATRICAL USE.
One Lot of Dance Drawers, handsomely trimmed with Val. lace, 98c.
Dance Skirts to match, elaborately trimmed, \$1.75.
One Special Lot of Silk Chemises Val. lace trimmed top and bottom, \$1.98.
Silk Drawers to match \$1.75.
This Offering is for TWO WEEKS only.

PROFESSIONAL CARDS.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.

Will accept pupils or engagements for parlor readings. Actors or Actresses coached.

Mr. AND Mrs. Will M. Cressy

(BLANCHE DAYNE)

CY PRIME and RICKETY ANN in The Old Homestead

AT LIBERTY After May 30th. Address care Old Homestead Co., (E. A. McFarland, Mgr.) Or this Office.

BESSIE BONEHILL

Address this Office, or
Deer Hill, Sayville, Long Island.

LEANDER BLANDEN

(Leading) "WHEN LONDON SLEEPS."

Leander Blenden, as David Engelheart, an athlete, was the hero of the evening, and his part was made all that the author of the play intended that it should be. David Engelheart won the respect and approbation of all in the audience.—Boston Herald.
Leander Blenden made a handsome and manly hero and looked every inch the athlete.—Boston Transcript.

Edward Poland Estella Dale Poland

Comedy and Characters.

THE CHERRY PICKERS.

Leading Business.

POWER OF THE PRESS.

Address COL. T. ALLSTON BROWN.

SIEGMAN AND WEIL SOSMAN AND LANDIS

THEATRICAL, CIRCUS,
AND
MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send post stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELRY, SATINS, FLUENS, ARROWS, &c., in fact, everything required for THEATRICAL WARDROBE.

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:
TIGHTS or SHIRTS, from 50c. a pair, upward.
SPANGLES, in gold and silver, \$1.50 a box d.
WIGS from 50c. upward.
GOLD or SILVER TRIMMING from 50c. a yard upward.
Goods sent C. O. D. A deposit required on all orders.
Satisfaction guaranteed or money refunded.

COLIN S. EAVES

has assumed the management of the old established house
The Eaves Costume Co.

of 65 E. 14th St., New York, and is prepared to furnish anything and everything "up-to-date," either for sale or hire, at prices defying competition.

ELIZABETH GARTH

LEADING BUSINESS.

AT LIBERTY

Agents, or 412 W. 134th Street.

SOSMAN AND LANDIS

Great Scene Painting Studio,
CHICAGO, ILLINOIS.

17 YEARS ESTABLISHED.

The largest and best in America. Erected by ourselves at a cost of \$20,000.
Complete with every modern facility. Many world-famous artists, but no successful rivals. Over 5,000 places of amusement now using our scenery.
A large staff of skilled artists. Our specialty fine Drop Curtains and the staging of New Theatres and Halls with First-Class Scenery and Stage work.
You will do well to get our estimates and prices.
Correspondence invited. Address,
SOSMAN AND LANDIS,
225-227 So. Clinton St., Chicago.

A. W. STREET

Formerly with AUGUSTIN DALY.

JAS. A. CURWOOD

MACHINIST.

Contracts made for all scenic productions complete, at prices thoroughly in touch with the times.
Office in The New Murray Hill Theatre,
4th Street and Lexington Ave., N. Y.

Meredith Perry Chase

With DONNELLY and GIRARD.

My Friend From India Co.

En route.

OLIVER LABADIE

Address Mirror.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

John F. Ward

—WITH—

Edward Milton Royle's Capt. Impudence

Balance of the Season.

DAVID BELASCO

Address Carnegie Hall, New York.

Helen Macbeth

KATE LAMBERT in "A MAN OF HONOR."

Address Mirror.

GEORGIA CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address Mirror.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York City.

Stella Le Claire

DISENGAGED.

Address 25 West 60th Street.

(Ventry Fox)

MR. AND MRS.

(Ingenuo)

W. A. WHITECAR

STRAIGHT FROM THE HEART.
Open at Academy of Music, Jan. 24.

With THOS. Q. SEABROOKE in
"THE SPECULATOR."

Joe Cawthorn

Principal Comedian with Corinne, Season 1896-97.

Conceded by Press, Public and Management, the greatest hit ever known as KILL VON KULL in
"Hendrik Hudson."

Ethel Browning

INGENUO

Invites offers for Spring and Summer.

Specially engaged for "MARIE" in Creston Clarke's production of "MARBLE HEART."
Two Seasons with West Goodwin.
Pronounced Australian hit.

Address care Mirror, or
Gen. Del., Indianapolis, IND.

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97 OPENED AUG. 10, 1896.

Address Mirror.

CLARA THROPP

Now playing the
title role in

THE GAY PARISIENNE

Duke of York's Theatre,
London, Eng.

Address Low's Exchange, 3 Northumberland Ave., LONDON, ENG.

THOMAS W. KEENE

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III.
Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D. C.

SWEET & SWEET

SWEET SINGER

CHAS. A. GARDNER

In His Great Revival of

KARL THE PEDDLER

Grand Scenic Effects Elaborate Costumes
Elegant Special Pictorial Printing
This Play has made Karl Gardner fame and fortune
Management DEL. S. SMITH, 42 South Centre Avenue, Chicago.

WM. WOLFF

GENERAL DIRECTOR.

Castle Square Opera Co., in Philadelphia, Pa.

Address Grand Opera House, Philadelphia, Pa.

E. L. WALTON

"ONE OF THE BEST CHARACTER ACTORS IN THE COUNTRY."

As Frazer Fry, a Millionaire, in Straight from the Heart.

ACADEMY OF MUSIC, N. Y., JAN. 24.

Permanent address, Actors' Fund.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

FOREST FLOODSeason 1897-98 with Olin Nathaniel Company.
1897-With Lillian Herkhardt Gibson, "Dropping a Hat"
Proctor's Bldg., Feb. 8th. Address 22 West 4th Street.**HARRY
CORSON****CLARKE**

FRAWLEY CO., 22 West 4th Street.

WILLIS GRANGERSeason 1897-98 with Olin Nathaniel Company.
Engaged by Augustus Pines for COUNT DE NEUVILLE in Madame Sans Gêne. Season 1898-99.**LAURA BURT**Season 1897-98 with Olin Nathaniel Company.
Inaugural Starring Tour in THE LILY OF LLANDAFF, 1897-98,
By H. GRATTAN DONNELLY. Address American Theatrical Exchange, 125 Broadway, New York.**MACLYN ARBUCKLE**

Past two seasons Frawley Stock Co. "Senator," "Rev. John," etc.

AT LIBERTY after March for summer and next season's engagement.**HARRY DULL**

With Edwin Trevor PRIVATE SECRETARY Company (Title role).

AL H. WILSON**AT LIBERTY FOR NEXT SEASON.**
Open for Eastern Dates. Have just finished ten weeks' season over Castle Circuit.
BRAND NEW SPECIALTY. Address care this Office.**EVELYN GORDON**

In Carmen, Lady Audley's Secret, and other standard plays.

Personal address 2112 Michigan Avenue, CHICAGO.

GEORGE R. EDESON

Comedian and Stage Director.

AT LIBERTY AFTER JAN. 20.
Residence 2145 7th Avenue, New York City.**J. LIVINGSTON MORGAN****AT LIBERTY 1897-98.**STAGE DIRECTOR
for Deane Thompson Eleven Years. Address
th's Office.**THADDEUS GRAY**

DISENGAGED.

Address Room 2, 1421 Broadway, New York.

KELLY AND MASON

NEXT SEASON--IN A NEW COMEDY, AND A STAR CAST.

JOHN PEACHEY

DISENGAGED.

WORCESTER LODGE, Middleton Road, Camden Road, LONDON, ENG.

SHERMAN W. WADE

Chief of Police in Rice's Evangeline.

Address this office.

AMELIA SUMMERVILLE

Whitney's Bldg., New Opera Company.

Address this office.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

D. H. HARKINS

Address this office.

MABEL AMBER

Permanent address 22 West 4th Street, NEW YORK.

ISABELLE EVESSON

Leading Business with Thoroughbred Co.

Under Management of CHAS. FROHMAN.

**MITTIE
ATHERTON**

PRIMA DONNA MEZZO-SOPRANO.

First MacDonald in "Rob Roy"—Whitney Opera Co., 1895-97.

SYLVIA M. BIDWELL

LEADS.

Louisville Stock Company.

LOUISVILLE, KY.

MARIE BATES

Great Hit as Mrs. Murphy

CHIMMIE FADEN 1897-98.

Address this office.

**WILLIAM
BONELLI**

With Charles Frohman's "SUE," En route.

HARRY LILLFORD

Stephen Spetteque, in Charley's Aunt. 5th Consecutive Season.

ANNE SUTHERLAND

LEADING BUSINESS.

Season 1897-98.

Georgia Cayvan Co.

VIVIAN BERNARD

ENGAGED BY MR. FRED WHITNEY FOR HIS NEW COMEDY.

ARNOLD DALY

SPECIALLY ENGAGED TO "CREATE"

JACK MANLEY in JOHN BRADLEY'S MONEY.

WILLIAM COURTLEIGHLEONATUS POSTHUMUS
in
CYMBELINE.WALLACE'S THEATRE,
Jan. 20th.**JARBEAU**

STARRING TOUR OPENS ABOUT SEPT. 1, 1897.

Address care KLAU & ERLANGER.

EUGENE JEPSON

as the real Johnson, carries the complementary burden of the play, and in the character of the rugged, tempestuous owner of the plantation, mystified and mistaken until at the point of insanity, he does admirable work, and is thoroughly deserving of praise. His is the most difficult character of the cast, and it is done in a conscientious and painstaking manner, and with a notable degree of talent.—St. Paul Dispatch.

Management of CHARLES FROHMAN.

**WILLIAM
HEPNER** 97 WASHINGTON Street, CHICAGO. **WIGS**

Send For New Catalogue.

PROFESSIONAL CARDS.

+++ CHAS. E. BLANEY +++

PRESENTS

**HARRY CLAY
BLANEY**

In the new Comedy Success

A BOY WANTED

Under the management of CLAY T. VANCE.

Knox G. Wilson

GERMAN DIALECT COMEDIAN.

A
GOOD
THING

CHAS. E. BLANEY'S
BIG EXTRAVAGANZA

**A BOY
WANTED**

Address for route.

Lizzie Melrose

COMEDIENNE

3d Season

**CHAS. E. BLANEY'S
Attractions**

ROWLEY GIRL IN

A BAGGAGE CHECK

Address per route.

CORSE PAYTON'S BIG COMEDY CO.

RECOGNISED TO BE THE BEST.

REPERTOIRE
POPULAR
PRICES
WEEK
STANDS



HER OWN CAR
LOADED
WITH
BEAUTIFUL
SCENERY
Corse Payton
Prop.

Address W. E. DENISON.

As per route.

MAURICE

FREEMAN

SWIFTWIND

IN

NORTHERN LIGHTS.

MR. GEOFFREY STEIN

AS

AYOOS, the Afghan, in

The Cherry Pickers.

VERNER CLARGES

WITH

MR. AUGUSTUS PITOU

THE CHERRY PICKERS.

1890-91.

NINA MORRIS

HEAVIES or COMEDY

AT LIBERTY

Address care this Office.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

Now with "FALLER AMONG THIEVES CO."

First-class managers please address to

146 SECOND AVENUE, N. Y.

LOUISE FOX SULLY

Leading and Comedy.

AT LIBERTY

Address this office.

Permanent address—Sully Farm, Lake Hill, Ulster

Co., N. Y.

NITA ALLEN

WITH

My Friend From India Co.

Hoyt's Theatre, N. Y.

CARL BURTON

MUSICAL DIRECTOR.

Whitney's Bob Rev Opera Company.

Miss Eulalia Bennett

With Harrigan's Old Lavender Co.

Address on route, or 125 W. 4th St., New York.

GORDON EMMONS

Othello, Shylock, Hamlet.

Address this office.

PROFESSIONAL CARDS.

3d Season.

Edward Owings Towne

Presenting

SCENIC

Chas. and Remond's Plan.

Now Playing.

Address communications J. H. JEWELL.

"Telegraph" office, Baltimore.

Edward Owings Towne

Playwright

AUTHOR OF

"Other People's Money"

"In Old Madrid"

"By Whis Outrigger"

Address 1525 Unity Building,

CHICAGO.

Alice Kauser

DRAMATISTS' AGENT.

European & American Plays for Sale.

Address 140 Broadway, New York.

ELIHU R. SPENCER

Season 1890-91.

OTHELLO, ROMEO AND JULIET,

MERCHANT OF VENICE.

800 Richmond Avenue,

BUFFALO, N. Y.

HALLETT

THOMPSON

LEADING MAN with JAMES O'NEILL CO.

Sidney R. Ellis

MANAGER.

DARKEST RUSSIA.

BONNIE SCOTLAND.

Address per Darkest Russia route in this paper.

HENRY

LEONE

BARITONE. AT LIBERTY.

Address 40 S. 12th Avenue,

Mount Vernon, N. Y.

FRANK SMITHSON

Formerly of the Avenue and Lyric Theatres,

London, England.

Has just produced the enormously successful comedy

THE GIRL FROM PARIS

Open to Produce First-class Plays, Comedies or Operas

Address HERALD SQ. THEATRE, N. Y.

R. A. BARNET

Address Dramatic Mirror.

LYSTER SANDFORD

AT LIBERTY.

Stage Management, Comedian, Basso Cantante.

Plays Revised. Opera, Comedy and Drama.

Season 1890-91, Stage Manager and Comedian

Minnie Madden's Fiske Co.

Address Mirror.

EDMUND LAWRENCE

(BORN 1817)

R. H. NOTHMAN COMPANY.

Permanent Address:

The Players, 16 Gramercy Park, N. Y.

CLARENCE WEST

Musical Director.

AT LIBERTY

to accept engagement with a first-class musical pro-

duction. Address Ford's Theatre, Baltimore, this

week. After that Mirror Office.

HARRISON J. WOLFE

AT LIBERTY.

Address Mirror Office.

ELOCUTION, ACTING, ETC.

The American Academy

OF THE

Dramatic Arts

(Lyceum School of Acting)

CARNEGIE LYCEUM.

57th ST. and SEVENTH AVE.

Thirtieth year commences in October.

Full information sent on application.

FRANKLIN H. SARGENT President.

Write for "Dramatic Studies."

EMPIRE THEATRE

DRAMATIC SCHOOL

NEW YORK CITY.

A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.

In connection with the above there has been opened the

Empire Theatre School of Opera.

For full particulars, address

SELDON WHEATCROFT, Director.

ALFRED AYRES, 318 W. 15th St., N. Y.

Instruction in ELOCUTION—all branches—and DRAMATIC ART. Author of "Acting and Action," a book for students of the actor's art. Price \$1.25. D. Appleton & Co., Publishers.

These are certain chapters of the book that ought to be printed in tract form and put into the hands of every member of the dramatic profession.—Boston Evening

Transcript.

A remarkable book.—N. Y. Herald.

A critic of extraordinary skill and discretion.—Boston Budget.

The book is an inspiration.—Western Magazine.

Able, honest and fair.—Boston Advertiser.

A volume full of charm.—Phila. Eug. Bulletin.

EDWIN GORDON LAWRENCE

Teacher of

ELOCUTION AND DRAMATIC ART.

100 West 4th St., New York.

Author of "Simplified Elocution," "Lawrence Re-

dictor," etc., and an instructor for over twenty years.

The speaking voice thoroughly trained and de-

veloped, and the principles of Dramatic Art practically

taught. Circulars on application.

Chicago

SCHOOL OF

Acting

HART CONWAY, Director.

Hendel Hall, 40 E. Randolph St., Chicago, Ill.

STAGE DANCING

Trill, Poses, Positions, etc. Specialty Solo and Ballet

Classes daily. Inventions, Sensations our Specialty.

NOTICE TO MANAGERS: Ballets Arranged: Ballet Girls

Turned for Companies, also Solo.

Call, select our clever people. Best references. Oldest school.

Terms low. Two teachers. Circulars.

PROF. DARR, 1708 E-way, 50th St.

STAGE DANCING.

Mr. C. CONSTANTINE teaches Character, Shirt,

Fancy, Jig, Song, etc., extra novelties. My pupils suc-

cessful. Devo, Clayton, Clark, Ruby. Ref: Mr. John

Drew, Miss May Irwin, Hang or Stern.

Prof. C. Constantine, 8 Union Square Hall.

Terms moderate. Music always by Prof. G. E. Faust.

MR. PARSON PRICE

(Formerly of Gaiety)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE,

MAUDE ADAMS, LAURA BURT, MARGARET FULLER,

MAUDE HOFFMAN, etc. Reference—FANNY DAVENPORT.

Send for Circular. 18 E. 17th Street, New York.

MR HARRY PEPPER

Will receive pupils in voice culture.

NEW STUDIO.

Sailed and Song Singing a Specialty.

1147 BROADWAY, bet. 20th and 21st Sts.

Professionals Coached in Opera, Songs, Etc.

MRS. OLIVE BARRY, CERTIFICATED authority

and exponent of the older LAMPERTI. Thorough

foundation for beginners. Special terms to the profes-

sion. Studio, "The Oakland," 100 West 4th Street.

Rose Beckett

Maitress de Ballet. Originator

of new and up-to-date dances.

214 W. 43d Street, New York.

MEET EVERY

WEDNESDAY

AT 8 P. M.

103 W. 23d Street, N. Y.

Applicants for membership address Secretary.

MERRY, DeLaHARPE, VOLZ & MERRY

SCENIC PAINTERS

and **CONSTRUCTORS**

Office: 153 W. 33d St., New York.

Studio: 947-451 Franklin Ave., B'klyn.

Scenic Painter.

Stock Scenery and

Productions

Address: Col. Star's Montash Theatre, Brooklyn, N. Y.

Seymour D. Parker

GRACE GOLDEN

"ERINA," PRIMA DONNA.

WHITNEY OPERA CO.

FRANK KOMLOSY Scenic

Artist

First-class work. 60 East 11th St., N. Y.

COSTUMER.

VANCE

ROBES

And **PURCHASING.**

1408 BROADWAY, N. Y.

COSTUMER

A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

MILLER

COSTUMER.

225 and 225 N. 6th St., Philadelphia.

Good work. Reasonable prices. Sale or hire.

M. HERRMANN

COSTUMER.

20 West Twenty-Seventh Street.

Near Broadway.

FORGER

Stage Costumes, Etc., Cleaned or Dyed

At Short Notice. At Lowest Rates.

YONKERS, N. Y.

Main Office, 704 Eighth Ave.,

bet. 40th & 41st Sts., N. Y. City.

The Eaves Costume Company

60 EAST 19th STREET, NEW YORK.

Are prepared to furnish Costumes in any number de-

sired, on hire, rental to apply to purchase. Largest

stock, lowest estimation, and superior work.

Over 4,000 Costumes constantly on hand.

A Few Boni Fide Unsolicited Boston Press Opinions OF **BLANEY'S NEW BIG SUCCESS**

"The electric and scenic effects surpass anything of the kind ever seen in this city."—**HERALD.**

"A thoroughly enjoyable comedy drama; the settings are heavy, and the climaxes well worked up. A large and splendid company."—**GLOBE.**

"A large and well-pleased audience. The characters weave together a very exciting plot."—**JOURNAL.**

Chas. E. BLANEY'S GREATEST PLAY



THE ELECTRICIAN
A MODERN AMERICAN COMEDY DRAMA
IN 4 ACTS

4 Big NEW EFFECTS.
A TRAIL OF SPECIAL SCENERY.
DYNAMO & ELECTRIC EFFECTS
40 PEOPLE ON THE STAGE.

W. F. CROSSLEY, MANAGER.

"Chas. E. Blaney is to be congratulated. The play is one of the best attempts at realism seen here in a long time."—**POST.**

"The lines are bright, the company strong, the scenery exceptionally fine, and the play should draw large audiences."—**ADVERTISER.**

"It is well to say emphatically, that the scenic effects of 'The Electrician' are the best ever seen in this city."—**RECORD.**

In Course of Construction : Buffalo's Beautiful New Popular-Priced FAMILY THEATRE AND ROOF-GARDEN **THE METROPOLITAN**

METROPOLITAN THEATRE CO., OWNERS.

Management of **W. S. CLEVELAND.**

Located in the business centre of the city, cor. Washington and Mohawk Sts.; accessible from every line of street cars. Roof-Garden will open early in July; Theatre opens about middle of August. Dramatic, Operatic, Vaudeville and Minstrel Combinations for THEATRE season 1897-98, also High-Class Vaudeville Artists for ROOF-GARDEN July, August and September, '97.

TIME RAPIDLY FILLING.

Address **W. S. CLEVELAND, Sole Manager,**
Care of the Guaranty Search Co., Washington and Mohawk Sts., Buffalo, N. Y.

NEWARK THEATRE

(FORMERLY MINER'S)

OPEN TIME:

MARCH 8

FOR A

First-Class Attraction Only.

PRICES, - - - \$1.50 to 25c

Address HYDE AND BEHMAN, Brooklyn, N. Y.

STOP THIEF! WARNING TO LOCAL MANAGERS

THERE IS BUT ONE TEAM of farce-comedy stars known as

MURRAY AND MACK

They are playing this season

FINNIGAN'S COURTSHIP

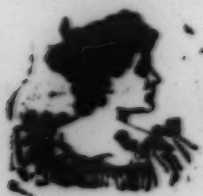
Management Joe W. Spenn. They have no connection with other so-called "Murray and Mack" companies known of the counterfeit and wait for the genuine.

PROCTOR'S LELAND OPERA HOUSE

J. F. PROCTOR, Lessee. C. E. SMITH, Box Manager.

Address **ALBANY, N. Y.**

BOOKING STANDARD POPULAR
ATTRACTIONS 3 DAYS Next Season Medium Prices



SEASON 1897 AND 1898.

Grand Annual Tour of the Brilliant Comedienne

ALMA CHESTER

Supported by
A POWERFUL COMPANY of RECOGNIZED ARTISTS
In a repertoire of Splendid Comic Productions
under the management of O. W. DIBBLE. Address all communications to
American Theatrical Exchange, Ketchikan Theatre Building, New York, N. Y.



Kellar

DUDLEY McADOW,

Manager.

Permanent address:
1305 Locust St., Philadelphia, Pa.

Brooklyn, Park Theatre, week Feb. 1-6; Amphion Feb. 8-13.

TO MANAGERS GENERALLY!!!

TO EVERYBODY INTERESTED!!!

MOST IMPORTANT TO READ

ATTRACTIONS!!!

THE NEWEST AND MOST

ELEGANTLY CONSTRUCTED

TEMPLE OF THE DRAMA

Outside of New York, and will be

completed first week in April.

No Subterfuge
or underground
methods resorted
to to secure
attractions.
Our motto:
'Live and let live'

THE NEW STAR THEATRE

OF ELIZABETH, N. J.

A Palace of splendor, all of the most modern improvements, electric light effects and gas, every stage appliance, beautiful scenery, unique properties, ample stage room to produce the largest musical and dramatic attractions, commodious dressing rooms, hot and cold water, toilet rooms contiguous—in fact, a perfect theatre in every detail. The latest furnishings replace in elegance. Theatre constructed on the ground floor, easy of access, entrance beautifully attractive and spacious. J. E. McElrick and Son, architects, New York. Seating capacity, 1,000. Prices, \$1.00, 50c, 25c, 10c. Special showing terms or rental. New York City and most prominent attractions for April. City and country of N.Y., N.J., Pa., S. and D. and all other places. Address all communications to

COL. W. H. HORTON, Lessee and Manager

OPEN TIME COOK OPERA HOUSE

ROCHESTER, N. Y.

MARCH 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

All of APRIL, and All of MAY.

Notice to Managers Until June 1st.

All attractions booked or holding time at the Cook Opera House, Rochester, N. Y., notify or communicate with
Geo. C. GERING, Mgr.

CASTLE SQUARE OPERA CO.

ORIGINAL, NO. 1

of Castle Square Theatre, Boston, Mass.

Seven hundredth consecutive performance Feb. 22, W.

J. J. JARON, General Manager.

Clarend Ave. Theatre

9th & Clarend Ave., Philadelphia, Pa.

Everett & Young, Lessee and Managers

Week Feb. 1—Called Back